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DANTE.

THE DIVINE COMEDY OF DANTE . .

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TBH

THE DIVINE COMEDY

OF

DANTE ALIGHIERI

TRANSLATED BY

THE REV. HENRY F. CARY

TOGETHER WITH

DANTE GABRIEL ROSSETTI'S TRANSLATION

OF

THE NEW LIFE

EDITED WITH INTRODUCTION AND NOTES

BY

OSCAR KUHNS

PROFESSOR IN WESLEYAN UNIVERSITY

AUTHOR OF "THE TREATMENT OF NATURE IN DANTE"

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To

PROFESSOR C. T. WINCHESTER, L.H.D.

FRIEND AND TEACHER

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PREFACE.

AMONG the famous English translations of foreign classics, that of the *Divine Comedy*, by the Reverend Henry F. Cary,[1] holds a high rank Owing to a lack of interest in the study of Dante at the time of its appearance, it at first attracted little attention, — but a eulogistic mention of it by Coleridge in a lecture on Dante, delivered February 27, 1818, led to the immediate sale of a thousand copies and to notices, re-echoing Coleridge's praises, in the *Edinburgh* and *Quarterly* reviews.[2] Since that time it has been universally recognized as a remarkable triumph over the difficulties of translation.[3] The number of editions published has been very large, and it is probable that even to-day the majority of English readers know their Dante through Cary.

In one respect, however, this version has fallen behind the times. The last revised edition was made in 1844, just before Mr. Cary's death. The notes, although containing much that is valuable, are to-day entirely inadequate; and, moreover, are not adapted to the needs of the general reader.

Believing, as I do, that on the whole, Cary's is still the best poetical

[1] Henry Francis Cary was born at Gibraltar, Dec. 6, 1772. He was educated at Rugby and Oxford, and in 1796 took orders. His translation of the *Inferno* was published in 1805, that of the whole of the *Divine Comedy* in 1812. He died Aug. 14, 1844, and was buried in Westminster Abbey, by the side of Samuel Johnson.

[2] Letters of Coleridge, vol. ii., p. 677.

[3] It may be of interest to quote a few of the judgments passed by great critics on this translation. Coleridge, in a letter to Cary, Nov. 6, 1817, says: "This is the *excellence* of the work considered as a translation of Dante, that it gives the reader a similar feeling of wandering and wandering, onward and onward. Of the diction I can only say that it is Dantesque even in that in which the Florentine must be preferred to our own English giant (Milton), — namely, that it is not only pure *language*, but pure *English*."

Ugo Foscolo (*Edinburgh Review*, vol. 29) speaks of Cary's "fidelity almost without example," while Southey says the work was "executed with perfect fidelity and skill."

In his Essay on Dante, Macaulay speaks of "Mr. Cary, to whom Dante owes more than ever poet owed to translator"; and later says, "There is no other version in the world, so far as I know, so faithful, yet there is no other version which so fully proves that the translator is himself a man of poetical genius."

The American historian, Prescott, in a letter to Mr. George Ticknor, says, "As to Cary, I think Dante would have given him a place in his ninth heaven, if he could have foreseen his translation. . . . It is most astonishing, giving not only the literal corresponding phrase, but the spirit of the original, — the true Dantesque manner."

version of the *Divine Comedy* in English, I have endeavored to render it more useful by bringing it into closer conformity to modern scholarship.

In view of the intimate relation between the *New Life* and the *Divine Comedy*, it has been thought advisable to include in this volume Rossetti's translation of the former. In so doing I have retained Rossetti's notes, marking with a *K* those added by myself.

In regard to the notes to the *Divine Comedy*, I had at first contemplated a similar arrangement. On considering, however, the extensive nature of the changes which would have been rendered necessary in correcting, adding, cutting down, and omitting, it seemed to me wiser to cut practically loose from Cary, and make my own commentary.[1] Of course, in making this last statement, I mean simply that I have consulted the best authorities and selected what seemed appropriate for the purpose I had in view.[2] In so doing I have made most use of the editions of Bianchi, Fraticelli, Philalethes, and Scartazzini, especially the last two.

In addition to the notes to Dante proper, I have also given some on the translation. Cary, in taking Milton as his model, often makes use of obsolete words and expressions. These I have explained. I have likewise endeavored to correct not only actual errors of translation, but also to simplify what are often rhetorical circumlocutions. In this way it is hoped that the reader will have a clearer idea of that conciseness and simplicity of style which is so marked a feature in the original. I would call especial attention to the interpretive notes to the *Paradise*, in which, by means of brief yet clear synopses of the argument, I have endeavored to aid the reader to understand the often difficult (though never obscure) theological and philosophical discussions of Dante.

The introduction was originally prepared in the form of popular lectures (afterwards published in the *Methodist Review* for May–June, 1894, and March–April, 1896.) While many changes have been made, the popular style has, to a certain extent, been retained, for it has been my purpose, so far as possible, to attract readers to a poem which, although at first sight it may appear harsh and forbidding, becomes on nearer acquaintance, full of the highest beauty and fraught with deepest profit and enjoyment.

It is hoped that this edition, with its introduction, bibliography, and notes may serve to give a new impulse to the study of the Divine Poet.

[1] Most of the parallel passages and quotations are taken from Cary. In the *Hell*, — especially the earlier Cantos, — I have also taken a few of his historical and interpretative notes.

[2] On the function of the modern commentator of Dante, see the preface to the editions of Bianchi, Fraticelli, and Scartazzini.

INTRODUCTION

I.

AMONG the cities of the Old World famous for their beauty none has won more universal admiration than Florence, — the city of flowers, — situated in the heart of Tuscany, on the banks of the river Arno. But beauty is not the only claim that Florence has to the love and reverence of mankind. No city ever built by the hand of man has exerted a more mighty influence on that form of civilization which finds expression in the arts of painting, architecture, and sculpture. Of the long line of famous men which Florence can boast of, — Giotto, Fra Angelico, Michael Angelo, Macchiavelli, Savonarola, — the greatest of all is Dante Alighieri. Even to-day the city is full of reminiscences of the great poet. In the square of the cathedral you can see the old Church of St. John, — "*il mio bel San Giovanni*," Dante calls it, — which was the chief church of Florence in his day. Near by Giotto's tower they still showed not long ago a stone where the poet was said to have sat and watched the building of the tower; "*Sasso di Dante*" was the inscription upon it. As one walks along the narrow street of San Martino his eyes rest by chance on a tall, narrow stone building, and the words over the door, "*Casa di Dante*," tell you that this was the birthplace of the poet. Not far off is the church where the poet was married to Gemma Donati, while a few streets away is the site of the palace of Folco Portinari, the father of Beatrice.

Dante Alighieri was born in dark and troublous times. The year after his birth, 1266, is memorable as the date of the battle of Benevento, where Charles of Anjou conquered Manfred and destroyed forever the power of the Hohenstaufens. It may not be out of place here to say a word or two concerning the history of the times; some general idea of them is indispensable to a clear conception of the life and works of Dante. The story of the fall of the Roman empire and of the invasion of barbarians from the North is too well known to need more than mention. Out of the materials that survived the wreck of empires, the remnants of the Italian people, together with the Lombards, Goths, and Vandals, formed a new

order of society. Toward the ninth century cities began to rebuild their walls. Industry, arts, agriculture, which had lain dormant for so many years, began to give signs of awakening life. With the growth of the cities came hostility between them and the nobles. The latter had lived for the most part in mountain fortresses until the prosperity of the towns allured them thither.

There were two rival powers in Italy during the Middle Ages who claimed sovereignty over all — the pope and the German emperors, who since the days of Charlemagne claimed to be the heirs of the old Roman empire. Until the election of Pope Gregory VII., in the eleventh century, no one had questioned the supremacy of the German emperor. This pontiff, who was a man of boundless ambition, and who changed the whole spirit of popedom, claimed the right of investing the German bishops, a right hitherto remaining in the hands of the emperor. There is no need of reviewing the oft-told story of the ruthless war waged by Hildebrand against Henry IV. — how he hurled the anathemas of the Church and set son against father, and how he crowned his haughty arrogance by that famous scene at Canossa, where the ruler of the western world stood three days in the snow outside the castle walls, until it might please his holiness, the bishop of souls, to grant him his presence. Suffice it to say that from this struggle over the investiture of bishops arose those endless wars between Guelphs and Ghibellines. Every city in Italy was divided into two parties — the Guelphs, who espoused the cause of the pope, and the Ghibellines, who sided with the emperor. Owing to this constant state of warfare houses were built like fortresses, with thick walls, high, narrow windows, and doors of massive oak. In times of conflict chains were drawn across the streets, barricades thrown up, and murder and pillage ran riot.

The political complexion of various cities changed from time to time as the parties rose or fell. At times the Guelphs had the upper hand and drove out the Ghibellines; and then the rôles were changed, and the Guelphs were exiled in their turn. These different parties after a time lost their original significance as partisans of pope or emperor, and often represented only private quarrels. Great families were at feud with one another. Thus, in Florence, the terrible disorders of the Whites and Blacks, — the *Bianchi* and the *Neri*, — which finally engulfed Dante in ruin, had their origin in a private quarrel. The principal families of the city at this time were the Buondelmonti and Amidei, the Uberti and Donati. A half century before Dante's birth one of the Buondelmonti, who was a Guelph, had been engaged to a daughter of the Amidei, a Ghibelline family. Urged by a widow of the house of Donati, however, he broke his engagement and married the daughter of the widow, who belonged to the same political party as himself. The Amidei, deeply

insulted, lay in wait for the young Buondelmonti and slew him on the Ponte Vecchio, at the foot of the statue of Mars. The whole city was immediately thrown into a state of warfare; family was arrayed against family, and fierce encounters took place in the streets. Hardly a day passed without swords being drawn, the tocsin sounding, and bloody brawls taking place in the streets. This party hatred became so fierce that once, after the battle of Monte Aperti, in 1260, when the river Arbia ran red with blood, the victorious Ghibellines seriously considered the advisability of razing Florence to the ground and building a new city at Empoli, a small town on the road from Florence to Pisa. It was Farinata degli Uberti, one of the most distinguished warriors and eloquent orators of his time, who successfully opposed this plan.

But in spite of war and bloodshed, of constant change of government and magistrates, the city grew greater and richer. It was the money centre of Europe, commerce flourished, and art in its noblest expression had its cradle there. At the time Dante was born the appearance of the city was not the same as it is now. The Duomo, Giotto's tower, the Palazzo Vecchio, and the Church of Santa Croce had not yet been built; but before he died all this noble cluster of buildings had been begun. Life was gay and brilliant. The *contado* was cultivated by active peasants; the city possessed thick walls, strong towers, and streets flagged with stones. Old Giovanni Villani, in his chronicle of Florence, dwells upon the luxury and display of the citizens.

It has often been claimed that the family of Dante was a noble one, and that he was descended from one of the patrician families of Rome. We cannot, however, trace his ancestry further than the twelfth century — to that Cacciaguida whom the poet meets in the heaven of Mars and who foretells to him his future woes. The family of his mother, Donna Bella, was likewise of obscure origin. All authorities agree that Dante Alighieri was born in May, 1265. We know but little about his early life, his experience at home and school, and the friends he made. The testimony of Boccaccio is looked upon with suspicion by Dante scholars. He tells us that the boy Dante did not join in childish sports and frolics, but gave himself up to the study of the liberal arts, in which he became marvellously expert. It is probable he obtained most of his knowledge from books without a teacher, although a passage in the *Inferno*, where the poet speaks of the "dear paternal image" of Brunetto Latini, has led some to conclude that the author of the *Tesoro* was his teacher. Even this, however, must remain in doubt.

But although we know so little of the facts of his early life, we can form a good idea of his character, both from his own writings and the opinions of the early biographers. We know that he was a man of keen intellect, and yet of extreme sensitiveness of feeling; he loved equally to bury him-

self in mysticism and to struggle with the intricate problems of the scholastic philosophy. Giovanni Villani says that by reason of his knowledge he was somewhat presumptuous and haughty, that he was never affable, and did not know how to converse with the unlearned. Dante shows himself in his works to possess wide and deep information. The *Divine Comedy* embraces all the science, philosophy, theology, and classical learning of the time. He was proud-spirited and full of contempt for all that degrades man. He gives up his dearest hopes rather than humble himself before injustice. But side by side with fierce hatred of his enemies we catch glimpses of tender pity and of soft compassion. The man who painted the wonderful pictures of Francesca da Rimini and Ugolino in the Tower of Hunger must have had a heart as tender and as easily touched as that of a woman.

But Dante was not merely a man of books. He interested himself in politics, and was willing to give and take his share of hard blows when necessary. In the battle of Campaldino, June 11, 1289, in which the Guelphs of Florence defeated the Ghibellines of Arezzo, Dante was present, "no child in arms," he says himself, "and I had much fear, but in the end the greatest joy, on account of the various events of the battle." About 1295 Dante married Gemma, the daughter of Manetto de' Donati. By this marriage he had several children. He is utterly silent concerning his family, wife, parents, brothers, children. We have no reason, however, for believing otherwise than that Gemma was virtuous and that his domestic life was happy. Perhaps she was "the gentle lady" who comforted the poet on the death of Beatrice, of which we shall speak later. She did not share his exile, nor was this possible at first, on account of the tender age of her children.

The Florentines, under the leadership of Giano della Bella, had passed laws to the effect that no noble or grandee should be eligible to the office of prior, the highest in the gift of the city. Every aspirant for office had to enroll himself in one of the guilds or professions. Dante at the age of thirty was enrolled in the guild of physicians and apothecaries, and in 1300 he was elected one of the *priori*. The office lasted only two months, yet it was the beginning for him of sorrows and misfortunes that were to end only with life itself. It was at this time that Pope Boniface VIII. sent Cardinal d' Acquasparta to pacify Florence. On being opposed by Dante and his colleagues, the pope in anger sent to France for Charles of Valois and bestowed on him the title of Pacificator of Italy. Charles entered Florence on the 1st of November, 1301, and treated it as a vanquished city. Houses were destroyed, goods were confiscated, and many citizens were banished. Among the latter was Dante, charged with being a forger and bribe-taker. On the 27th of January, 1302, he was condemned to pay a fine of five thousand florins. If the sum was not paid in three days his

goods were to be confiscated and destroyed; if it was paid he was still to be exiled two years from Tuscany. About forty days later he was charged, first, with not having obeyed the summons, and, secondly, with not having paid the fine. Therefore he was condemned to be burnt alive if ever he came within the jurisdiction of Florence. Years after, in 1311 and in 1315, his name was mentioned as that of a rebel and outlaw. Villani, the most trustworthy of all ancient authorities, says the only cause of his banishment was that he favored the White party, although nominally a Guelph. From this time on Dante separated himself from his family traditions and became a Ghibelline, or at least a supporter of the German emperor.

This exile must have been a terrible blow to Dante. He was still young, eager for honor and fame, and loved his native city with passionate devotion. And now at one fell stroke he was cut off from home and family, his property confiscated, and he himself, driven into ignominious banishment, forced to become a wanderer and a beggar on the face of the earth. No wonder that at first he devoted all his energies to endeavoring to re-enter Florence. The supreme desire of his life for three years was to return to the city where his family and his friends were and where he had passed his youth. But he soon became weary of the companions among whom fate had cast his lot — fierce, scheming, unprincipled, the great family of bitter and disappointed partisans. He left them and, to use his own language, made a party for himself. His ancestor, Cacciaguida, in the nineteenth canto of the *Paradise*, while foretelling to him the trials of his exile, says, "Thou shalt prove how salt is the taste of others' bread, and how hard it is to descend and climb another's stairs; but that which most of all will weigh heavy on thy soul will be the evil and foolish companions whom thou shalt fall in with in this valley of exile." During these three years he is said to have written a letter to his fellow-citizens, full of pathetic pleading and beginning with the words, "*O popule mi, quid feci tibi?*" — "O my people, what have I done unto thee?" But neither tears nor entreaties, threats nor open warfare, could unlock the gates of the city to him who was destined to be the glory, not only of Florence, but of all Italy. He seems finally to have accepted his exile as inevitable and, like the strong man that he was, adapted his work to his life. Once only, years after, did a gleam of hope light up the dark path of the lonely wanderer. In 1308 Henry of Luxembourg ascended the throne of the empire, and in 1310 entered Italy, which had been neglected by her rulers for over fifty years. Dante, once more hoping to return to Florence, wrote a letter full of fierce reproach to the Florentines, and another letter to Henry, urging him to hurry on his work of regenerating Italy. Henry went from Genoa to Pisa, and thence to Rome, where he was crowned Emperor in 1312. Afterwards he besieged Florence, but meeting with no success, went on to Pisa and to Buonconvento, where he died August 24, 1313. After his death Italy, like

a ship without a pilot, was tossed about on the waves of political disaster, and not until long centuries later, in the year 1870, did the poet's dream of a united Italy find its realization.

The whole period of the exile is so obscured by myth and fiction that it is difficult to separate the true from the false. Almost every city in Italy claims the honor of his presence, and Belgium and France, and even England, are said to have been visited by him. The poet's movements during this period are shrouded in obscurity; yet from time to time the mist rolls away and we catch a glimpse of the wanderer climbing some mountain pass, wending his way through plain and valley, or, like a lost soul from the spirit world, threading the crowded streets of some great city. Legend has been busy with the poet's life and has woven many a beau iful story of these days of exile. It is said that at the close of a long summer's day a stranger, weary and travel-stained, knocked at the door of the monastery of Santa Croce, near Spezia, which is situated on the hills which look out over the blue waters of the Mediterranean, just above the spot where, long years afterward, the body of Shelley was washed ashore. When asked what he desired the only response the stranger made was, "*Pace, pace*"— "Peace, peace." But, leaving aside tradition, we know that Dante spent some time in the University of Bologna, where he studied hard and his eyes became weak, so that the "stars were dimmed with a kind of whiteness." We know that he visited also Padua, where he lived in the street of St. Laurence and must have met Giotto, who was at that time engaged on the frescoes in the Church of the Madonna dell' Arena.

It was in the beautiful city of Verona, with its old palaces, marble-faced churches, lofty towers, and picturesque old bridge, that Dante found his first refuge in the palace of Can Grande della Scala. The story of Romeo and Juliet is said to have occurred in Verona in 1302, a few years before Dante's arrival; and we love to think that the poet who has immortalized the touching story of Francesca da Rimini's love and death knew that other story of love unto death which forms the subject of Shakespeare's tragedy. Dante was heartily welcomed by the head of the noble Ghibelline family of the Scaligers, and lived probably a number of years with him. He is said to have owned property at Gargnano, near Verona, where he wrote the *Purgatory*. His daughter married into the Veronese family of Serego, the descendants of whom are still living. We can almost see the sad and melancholy figure of the poet as he moved silently among the brilliant courtiers of the court of Can Grande, looking so stern and grim that the women in the streets whispered to each other, "*Ecco l' uomo che è stato nell' inferno*" — "Behold the man who has been in hell."

It was during these years of trial and sorrow that his conversion took place. Hitherto he had rejoiced in the pride of intellect, had recognized only human reason, and had sought for earthly happiness and honor. He

says himself that pride and envy had been his special sins. But now that all earthly happiness failed him and the star of hope had set forever, he turned to thoughts of the eternal world and became a humble seeker after divine wisdom and illuminating grace. Converted and shuddering at the horrors of eternal perdition which he had escaped, he wrote the *Divine Comedy*, to warn others of the inevitable consequences of their sins and to lead them up the steep heights of Purgatory, to the life with God on high.

In the year 1316 Florence announced that all exiles would be allowed to return, but on humiliating conditions. These conditions were, first, that they should pay a certain sum of money; second, that they should wear paper mitres on their heads as a sign of infamy and march to the Church of St. John, and there make an offering for their crimes. Many yielded, and Dante's friends urged him to yield likewise. But the poet, preferring exile to self-abasement, even with return to Florence, wrote the following letter full of noble independence and indignation: "This is not the way to return to my country, O my Father. If another shall be found by you, or by others, that does not derogate from the fame and honor of Dante, that will I take with no lagging steps. But if Florence is entered by no other path, then never will I enter Florence. What! Can I not look upon the face of the sun and the stars everywhere? Can I not meditate anywhere under the heavens upon most sweet truths, unless I first render myself inglorious, nay ignominious, to the people and state of Florence? Nor, indeed, will bread be lacking."[1]

Long before the inroads of the barbarians had driven the inhabitants of Padua and the neighboring cities to seek refuge among the lagoons of the northern Adriatic, and so to found the city of Venice, another city had been built on the shores of the Adriatic, where the waters of the Po mingled with the salt waves of the sea around its very walls. This city was Ravenna, and was chosen by the Emperor Augustus for one of his two naval stations. But to-day the sea has receded and left the city four miles inland, while a forest of pines occupies the site where Roman fleets once lay at anchor. In this strange, weird old city Dante Alighieri found his last refuge and final resting-place. Here in the palace of Guido Novello da Polenta, the ruins of which can still be seen, he found a permanent home and kind friends and protectors. From time to time he made journeys and visits to neighboring towns and villages. We are told that he would spend whole days in the vast forest of pines, brooding over Florence and her civil wars and meditating cantos of his poem. It was a familiar sight to the people of Ravenna, that figure slightly bent, with gait gentle and grave, always clad in becoming garments, and with face

[1] *Letters of Dante*, translated by C. S. Latham, Boston, 1892, pp. 185, 186.

melancholy and thoughtful. But it was only after long years, when Florence had vainly begged for the ashes of him she had martyred, that they knew what an honor had been bestowed on their city when the "divine poet" came to live and die in their midst. In the year 1321 the republic of Venice was at war with the lord of Polenta, and Dante was sent thither to sue for peace. On his return he fell seriously ill, and died September 14, 1321. When the modern traveller arrives in Ravenna, before visiting the mosaics of San Vitale or the tomb of Galla Placidia, he inquires the way to Dante's tomb. The inscription on it, in barbarous Latin, is said to have been composed by the poet himself. The last two lines breathe a bitter melancholy: —

> "Hic claudor Dantes, patriis extorris ab oris,
> Quem genuit parvi Florentia mater amoris" —

"Here lie I, Dante, an exile from my native land, born of Florence, a mother of little love." The monument is poor and unworthy; and yet this fact is forgotten in the presence of the mortal remains of him whose life was made so bitter and sad by hate and injustice, and who, in the words of another, "has built himself an eternal dwelling, a monument more durable than bronze or marble, a vast city peopled with his creations and filled with his glory."

II.

I have purposely said nothing yet of Dante's relations with Beatrice Portinari, but have reserved the whole subject for discussion in connection with the *New Life*. Leaving one side several scientific treatises in Latin, nearly all Dante's literary activity is recorded in the trilogy composed of the *Vita Nuova*, or the *New Life*, the *Convito* or the *Banquet*, and the *Divine Comedy*. In studying these works we can trace three distinct phases in the development of the character and genius of the author. In the *New Life* we see a young man full of enthusiastic devotion to poetry and study, filled with a pure, idealized love for a noble woman, and led by this love to confiding faith in God, and to love and charity for all the world. Toward the end of this book we catch a glimpse of a change in his mind and ideas, which forms a transition toward the second period, represented by the *Banquet*. This is a fragment of a larger work, to have been completed in fifteen parts, of which only four were written. It is a sort of commentary on the poet's philosophical and lyrical poems, and is an encyclopædic disquisition on the philosophy and science of the times. Here we see Dante full of passionate love for science, struggling with doubts, and relying on human reason as the sole means of obtaining happiness and fame. We no longer find the simple faith and peace of

early days, but struggles and conflicts with temptations and grief. The third and last period shows us the poet, crushed by sorrow and chastened by suffering, returning to his God for peace and comfort, and, having reached a haven of quiet and safety himself, sending out a warning cry to all men to save them from their sin and folly.

The *New Life* is one of the strangest books in all literature. It is the story of a young man's love for a girl, told in quaint naïve style, full of affectation, yet tender and touching. The love that fills its pages is utterly free from passion and desire, unlike that love

> "That leaves a heart high-sorrowful and cloyed,
> A burning forehead, and a parching tongue."

It is the love of the age of chivalry, of the "courts of love" in Toulouse, the love that drove the troubadour Geoffrey Rudel over land and sea, until he had found the lady whom he had seen only in his dreams. The book itself is a small one, occupying in the present edition only forty-four pages. It is broken up into forty-three short chapters or paragraphs,[1] and consists of mingled prose and verse — a *chante-fable*, as the old French would have called it. It opens with the first meeting of Dante and Beatrice when both were about nine years old, and ends with the death of Beatrice, in 1290. It can roughly be divided into three parts, the first containing the description of Beatrice's charms and influence, with a series of little events and thoughts suggested by them; the second part deals with the spiritual virtues of Beatrice, her death, and Dante's grief; while the last part is occupied with an episode which has produced an endless amount of discussion — that of a gentle lady who caused him to lose for a time the memory of Beatrice. The book closes with the poet's repentance for this brief desertion, and the resolution to devote his life to sounding the praise of her who had been to him the symbol of all that is good and holy.

Dante before his eighteenth year had written a number of lyrical poems celebrating the beauty of Beatrice. At her death, wishing to raise a monument to her, he gathered together the various poems he had written in her honor during her life. At the beginning of each poem he writes an introduction in prose, explaining how the idea of the poem came into his mind; and then at the end he places a commentary in quaint, scholastic language. The events described are half historical, half mystical. The book is altogether subjective; it deals with feelings alone and introduces us to a strange, ideal world. We see vague figures move across the stage, we catch glimpses of weddings, funerals, churches, social gatherings, but all seen through a dim, vaporous twilight, like a picture by Burne-Jones or Dante Gabriel Rossetti. It resembles real life as moon-

[1] This division into paragraphs has been made only in modern times.

light resembles sunlight or "as water is to wine." In spite of the artificial surroundings, the affectation, the quaint conceits, and pedantic commentaries, it all moves us deeply. We feel that the sentiment is genuine and the love noble and true. We know that the man who wrote this simple story of love fought with the bravest at Campaldino; that he spent his whole life in exile rather than submit to dishonor. We know, too, that he was a man of wide knowledge, a leader of men, an uncompromising foe to tyranny, as well as a tender lover. It is the thought of all this that invests the *New Life* with such peculiar interest.

It is hard for us of the nineteenth century to realize the strange joy with which the people of the Middle Ages welcomed the return of spring. With the budding of the flowers and the singing of the birds a thrill of delight ran through the mediæval world. The songs of German minnesinger and French troubadour are full of the praise of spring, and almost all old romances begin with April or May, Easter or Pentecost. Thus, the reader will remember, *Reineke Fuchs* opens at "*Pfingsten, das liebliche Fest*," and Chaucer's pilgrims set out for Canterbury

> "Whan that Aprillë with his schowrës swoote
> The drought of Marche had perced to the roote."

Springtime at Florence is full of radiant loveliness. The fields and gardens about the city are covered with flowers of every kind and color, and they are brought into the city and offered for sale, piled up in great masses against the old stone palaces. The air is soft and clear, and the sky is of that *dolce color d'oriental zaffiro*, "that sweet color of oriental sapphire," that Dante speaks of in the *Purgatory*. No wonder, then, that the return of spring was celebrated at Florence by special festivities in the days of old.

It was at one of these spring festivals that Dante first met Beatrice. In the opening paragraphs of the *New Life* he describes the scene in quaint, mystic, and scholastic language, in which you will note the rôle played by the figure nine.[1]

From the time of his first meeting, Beatrice was all in all to him. Like every lover from the dawn of time, he sought all opportunities of seeing her. He tells us that her love made his heart noble and gay and full of holy charity. It impelled him to love his neighbors and to forgive those who offended him. She became the symbol of all that is good on earth and lifted his soul to the love of the highest good, which is God. It has been argued that Beatrice is only an allegory; but it seems to me impossible to harmonize this theory with all the personal details which we have of her. She is a woman of flesh and blood, modest, gentle, dignified, and grave: —

[1] See § II.

"A creature not too bright or good,
For human nature's daily food."

We see her walking through the streets of Florence, kneeling before the altar at church, smiling and making merry at parties, and weeping at funerals. The figure is dim, it is true, half real, half ideal; but there is too much passion, tenderness, and unconscious truth in the poet's language to leave us in any doubt as to her existence. When next he speaks of her, nine years had again passed away. This time he sees her in the street, dressed in pure white and in company with two ladies both older than herself. Dante stood by timidly and she spoke to him. This simple salutation filled him with unutterable bliss; he calls it ineffable courtesy, worthy of reward in the eternal world. He was intoxicated with sweetness, and turned away to brood in solitude over his happiness. How true and natural it all seems through the mist of intervening years — love

"Old and yet ever new, and simple and beautiful always."

In order to get sight of her he haunted the streets and churches. They show you to-day in the court of the Palazzo Salviati, which occupies the site of Folco Portinari's house, the *nicchia di Dante*, where the poet is supposed to have waited and watched for Beatrice. He tried to conceal the real state of affairs by feigning love for another; and so successful was he that Beatrice, whether from jealousy or other reasons we know not, refused to speak to him any more. This filled him with inexpressible grief. We have already seen in the opening passage of the *New Life* the strange mingling of mysticism, personification, and scholastic use of Latin. The passage describing Dante's grief may be taken as a piece of simple and tender pathos.[1]

It came to pass some time after this that he saw Beatrice at a wedding, and so strong an emotion came over him that all present saw it and laughed at him. He grew pale and faint, he trembled; and the very stones cried out, "Die, die!" Though he says nothing definite about it, many have supposed this was Beatrice's own wedding; hence the strong feelings of the poet. She had been affianced in early youth to Simone de' Bardi, whom she afterward married. This may account for the fact that Dante seems never to have deemed it possible for him to marry her. And yet, after all, it is not necessary to seek such an explanation, for we know that the love of chivalry was something different from conjugal affection. Indeed, in the fantastic ideas of the age love could not exist in the married state.

No very definite information of actual events can be gathered from the

[1] See § XII.

New Life. The poet speaks obscurely and by way of allusion. He wrote for ladies and lovers; it was the deeper spiritual phases of love he sought to describe, and the events of everyday life were of no great importance to him. The visions he sees, the thoughts that sway his mind, the tears and sighs, the longing to see his lady, and his purpose to speak her praise — these are the themes of his book. Thus in the beautiful sonnet beginning,

"Tanto gentile e tanto onesta pare
La mia donna,"[1]

he gives no detail of her appearance, the color of her eyes or hair, whether she is tall or slender, but only the effect of her beauty on the passers-by when she appears in the street. And yet here and there we do get a glimpse of actual events. We learn that the father of Beatrice dies, and that he was a good man. But this is told in a line or two, while whole pages are devoted to the grief of the daughter and to Dante's sympathetic sorrow.

At one time Dante fell grievously ill and was in sore pain. Then there came to him those solemn thoughts of life and death which come at some time or another to all men — the short, bird-like flight across the lighted chamber of life, and then the unknown dark hereafter. As he pondered on the frailty of human life, with startling suddenness a dread presentiment fell upon him. He said to himself, "It needs must be that Beatrice shall die." In a horrible vision strange ladies came to him and said, "Thou too shalt die"; and hideous faces cried out, "Thou art dead." Then as the fever-trance proceeded he saw women with dishevelled hair, the sun grew dark, birds fell from the air, and a pale-faced, hoarse-voiced man cried out, "Dead is thy lady." He was then taken into a room where she was lying so sweetly and quietly that she seemed to say, "Lo, I am in peace." This dark presentiment which had haunted his fever-troubled brain finally came true. A poem which he had started breaks off in the middle and is followed by these words from the Book of Lamentations: "How doth the city sit solitary, that was full of people! how is she become as a widow, she that was great among the nations!" Beatrice was dead.

It is very characteristic of the book that in the first few pages after this event, instead of giving expression to his sorrow, the poet goes into a discussion of the symbolic number nine. Beatrice, whom he had met in her ninth year, died on the ninth day of the ninth month, in the ninth decade of the century. But after this there is no lack of feeling or weeping. His grief was so bitter that purple rims were about his eyes. He grew wan and pale and longed to die. The only consolation he could find was in writing poems in praise of her who had gone from him forever.

The episode of a certain gentle lady whom he saw looking compassion-

[1] § XXVI.

ately upon him from a window, and whom he took pleasure in seeing and thinking of, comes in like a discordant note to mar the lyric purity of these last pages of grief. Some have conjectured that this was Gemma Donati, whom he afterward married; others see in her only the symbol of philosophy. Whoever she was, wife or symbol or passing fancy, this interlude in his mourning lasted but a short time. In a vision he saw Beatrice in the same crimson dress she had worn at their first meeting; and as the memories of a lifetime rushed over him her love entered his breast once more, there to set up its everlasting rest. And then, after the final sonnet of the book, exalted by the consciousness of his own genius, he exclaims in words of prophetic beauty: "After writing this sonnet, it was given unto me to behold a very wonderful vision — wherein I saw things which determined me that I would say nothing further of this most blessed one, until such time as I could discourse more worthily concerning her. And to this end I labor all I can; as she well knoweth. Wherefore if it be his pleasure through whom is the life of all things, that my life continue with me a few years, it is my hope that I shall yet write concerning her what hath not before been written of any woman. After the which, may it seem good unto Him who is the Master of Grace, that my spirit should go hence to behold the glory of its lady: to wit, of that blessed Beatrice who now gazeth continually on his countenance *qui est per omnia sæcula benedictus*."

With the death of Beatrice and Dante's despairing grief the *New Life* ends. The days of childhood and youth are past. The man is about to enter on that stormy and troublous career the story of which, with its bitter sense of injustice and its sorrow almost unto death, together with a new hope and love, this time, however, the love of God, is told in that "poem of the earth and air," the *Divine Comedy*.

III.

An enterprising publisher once asked Victor Hugo to prepare for him a selection from his works to be issued in one volume. The French writer replied with characteristic indignation, "Would you ask a tourist to bring you from Chamouni a pebble as a sample of Mont Blanc?" It is with such a feeling as this that one attempts to give an idea of Dante's *Divine Comedy* within the narrow limits of an introduction. The poem is so vast that at first approach we are overpowered. Only after long and earnest study can we realize its greatness and seize the multitudinous details comprised in its mighty structure. And yet, as Dean Church says, "those who know the *Divina Commedia* best will best know how hard it is to be interpreter of such a mind; but they will sympathize with the wish to call attention to it. They know, and would wish others to know also, not by

hearsay, but by experience, the power of that wonderful poem." A book parts of which Ruskin has declared to be little short of the miraculous, a book containing passages that Walter Savage Landor and Goethe have placed far above all other poetry, a book that has won the lifelong devotion of such scholars as Hegel and Schopenhauer, Tholuck and Schelling, Longfellow and Lowell — such a book must surely be worthy of study.

The outer form which Dante gave to his poem was nothing new or original. Visions of journeys into the other world were common during the Middle Ages. The limits between the unseen life and ours were not so definite then as now, and the undiscovered country seemed very real. The mysteries, and the miracle plays with their three stages representing Earth, Heaven, and Hell, which were often produced in the public squares of Italian cities, were undoubtedly as familiar to Dante as the puppet shows of the Faust legend, long after, were to the boy Goethe, to whom they gave the first suggestions of that drama which was to sum up all the development of his mind and soul. As the year 1000 drew near, the whole Christian world was expectant of the millennium foretold by St. John, when Satan, after being bound a thousand years, should be loosed, and Death and Hell should deliver up their dead. The terror which then smote men's souls can still be seen in the literature and customs of the times. Human imagination, stirred by the vision of the seer of Patmos, penetrated into the mysteries of the life to come, and out of the details given by St. John — the bottomless pit, the lake of brimstone and fire, the dragons and serpents, the angels and the great white throne — men wrought a whole system of supernatural worlds. These fancies and speculations were written and read and told, and passed into the very life of mediæval society. It is useless to seek for any one vision which may have served Dante as a model; there were a number of them, and he simply followed the beliefs of his time in giving to his poem the form of a journey through Hell, Purgatory, and Paradise.

What differentiated him, however, from his predecessors is that he made his vision a carefully wrought-out allegory which, besides containing wonderful poetry, is also an epitome of the poet's own life and of the whole mediæval world. That the allegory exists there can be no doubt; Dante himself distinctly tells us so, if the letter to Can Grande della Scala be genuine. What the real meaning is has been the subject of more or less discussion. The older commentators, such as Boccaccio and Pietro Alighieri, make the allegory a religious one — "to free men from their sins, to direct them toward the purgation of their souls, and to strengthen them in holiness and virtue," says the latter.

Later commentators, on the other hand, have been more inclined to give a politico-historical meaning to the allegory. Both are probably right. But there is a personal allegory in the poem as well. Dante himself is the

chief actor. He it is who is lost in the world of sin, who is repulsed from the mount of peace and consolation by the wolf, the panther, and the lion. Virgil, representing Earthly Wisdom, or Reason, and Beatrice, representing Divine Wisdom, or Illuminating Grace, lead him through the darksome ways of Hell and up over the craggy heights of Purgatory to the Paradise of God. We are told that it is necessary for Dante to make this journey in order to gain full experience of God's purpose and to reach that liberty which is more precious than life itself. But when he has reached the heaven of the fixed stars, where he sees the glory of Christ surrounded by the apostles, St. Peter, with holy indignation at the corruption of the Church, tells him to relate his vision to the world lying in sin and suffering: "And thou, my son, when thou shalt return below, open thou thy mouth and hide not what I hide not from thee." Not only is the world lying in spiritual wretchedness, but owing to the unholy desire for temporal power on the part of God's vicar, the Pope, all Italy is full of war, murder, and rapine; city is arrayed against city, family against family; and pity, patriotism, and religion seem lost forever in the "endless dark" of civil strife. To change this state of things Dante wrote his poem. Ugo Foscolo says that the poet undoubtedly believed his mission to be apostolic and consecrated. His was not to reform the Church alone, as Luther did, but the world, society, man. Virgil, as Reason, was to show men the folly of the political suicides of the day; Beatrice, as Faith, was to lift their eyes to those hills whence cometh all help.

But, after all, the allegory is not the most important part of the *Divine Comedy*. The poem compels our undying admiration because it is a drama in which we see moving across the stage the mighty forms of all lands and ages. Greece and Rome are there; and Dante, boldest among poets, gives us a living, breathing picture of his own times and country. Among these spirits who have left such deep footprints on the sands of time we see the grim figure of the poet himself — the exile and partisan, full of hate and indignation, yet inspired by the noblest ideals for Church and State, and touched by the tenderest sympathy for all that is sweet and good. It is this intensely personal stamp that makes the *Divine Comedy* so real; the throbbings of the poet's heart, the longings of his soul, his words of fierce denunciation, with the sublime poetry in which they are embalmed, make the book unique among the world's books.

In order to obtain a clear conception of Dante's journey through the three supernatural kingdoms, we must have some intelligent idea of his universe. His system of astronomy was that of Ptolemy. Take any spherical substance and let that represent the earth, — for Dante knew that the earth is round, — cut out of it a section in the shape of an inverted cone, the apex being at the centre; remove this and place its base on the surface of the sphere exactly opposite the place whence it was taken. The

cavity thus made will represent Hell, and the cone Purgatory. Paradise comprises the heavens of the planets and fixed stars, and the Primum Mobile heaven, all of which revolve about the earth; and beyond stretches out to infinity the Empyrean, motionless in itself but the source of all motion, where abides the ineffable splendor of God, surrounded by the hierarchies of cherubim and seraphim, angels and archangels, principalities and powers. Hell is divided into nine circles, sloping down toward a yawning abyss in the centre, the depth of which is measured by half the diameter of the earth. It is impossible to give briefly an idea of the variety of these circles, each one bearing its individual stamp and presenting all the diversities of natural scenery that Dante had seen in the world above — woods and rivers, plains and valleys — but all shrouded in an atmosphere of darkness and terror. The Mount of Purgatory is situated on an island in the Southern Sea, and rises sheer up through the atmosphere which surrounds its lower portion, while at its top the Earthly Paradise basks eternally in the light of the sun, untouched by the atmospheric changes that affect its base. Purgatory is divided into seven terraces, which, with Ante-Purgatory and the Earthly Paradise, form nine divisions and thus correspond to the nine circles of Hell and the nine heavens. Dante's theory as to the origin of Hell and Purgatory is very naïve in its seriousness. When Lucifer was flung out of heaven he fell headlong to the earth and penetrated to its centre. The southern hemisphere shrank in terror before his face and covered itself with the waters of the great deep, while out of the interior a great mass was thrown up and formed the mountain of Purgatory.

Scattered over the infernal circles and the purgatorial terraces is the infinite multitude of souls who sinned on earth, and who are now punished with all the refinements of horror which the mind of the poet can invent. In Hell the punishment is eternal; in Purgatory it is expiatory and temporary; in both it is physical and moral. The damned are not only tormented with fire and sword, with fever and thirst, but are filled with hate toward God and each other; they blaspheme the Creator and curse their parents and their birth. The physical punishment of the *Divine Comedy* is founded on the Old Testament principle of "an eye for an eye, and a tooth for a tooth." Dante has often been accused of excessive cruelty in his conception of punishment; but he wrote according to the religious ideas of his times. In loading hypocrites with heavy cloaks of gilded lead he undoubtedly took the idea from Frederick II., who was wont to clothe traitors in a similar manner and then burn them alive. The terrible story of Piero Dolcino's public torture in the streets of Novara shows to what refinements of cruelty Dante's contemporaries could stoop. The poet gives a correspondence, literal or figurative, between a sin and its punishment. Thus, the licentious are forever blown about by a fierce

wind, because on earth they had been the sport of the whirlwind of passion; the gluttonous lie in filth like swine; schismatics are cloven asunder; murderers and tyrants are plunged into rivers of boiling blood; in Purgatory the proud are crushed beneath heavy burdens, and the envious have their eyelids sewn together. One striking difference between the punishments of Purgatory and Hell is that in the former place the soul desires its own torment, which renders it capable of coming at last to peace and joy in the Lord. As hate is the prevailing note in Hell, in Purgatory love softens suffering and soothes pain. Not with blasphemies do the souls there receive the recompense of their sins, but with sweet old Latin hymns of praise and hope. "Salve Regina," "Te Lucis Ante," "Beati Pauperes Spiritu" — these are the sounds which greet the wanderers as they mount from terrace to terrace toward the summit whose ascent becomes more easy as they rise.

Dante's doctrine of the forms of the souls that inhabit these kingdoms coincides with that of the Church fathers. They are living shadows, made of some spiritual substance; for their mortal bodies still lie in the grave, and only after the Last Judgment shall body and spirit be reunited. But these shadows have flesh and blood, and are capable of intensest physical suffering. It is often hard to see any essential difference between them and the human body. In Paradise the blessed have practically no body; they are lights and stars and splendors, which flash and coruscate in dazzling brilliancy.

There are two kinds of devils in Hell — the guardian and the ministering — the latter plying their functions with fiendish joy and diabolical faithfulness. There is here a curious mingling of Christianity and classic mythology. We find among these devils Minos, Pluto, Cerberus, and the Harpies. Some explain this by saying that Dante was deeply saturated with classic antiquity and could not free himself from its influence. Others, perhaps more correctly, point out that the early Christian Church metamorphosed the gods of Greece and Rome into demons. This we find in Augustine and Origen; and St. Paul, it will be remembered, says, "The things which the Gentiles sacrifice, they sacrifice to devils, and not to God"; and even to later times the Venusberg in the Thuringian Forest, which plays so great a part in Wagner's opera of *Tannhäuser*, bears witness to the tenacity with which old Grecian divinities clung to mediæval legends. The guardians of Purgatory and Paradise are beautiful angels, with white, or green, or golden wings, and faces as of flame.

The action of the *Divine Comedy* begins at Easter in the year 1300 — "Nel mezzo del cammin di nostra vita," says Dante in the first line — that is, in the midst of the journey of his life, when he was thirty-five years old. He has lost his way in a dark wood, and as he tries to gain a distant mountain top he is filled with dismay at the sight of three fierce

beasts who block his way. As he retreats a spirit coming toward him makes itself known as the poet Virgil, whose *Æneid* has been Dante's lifelong study. Virgil has been sent to his relief by Beatrice, Lucia, and the Blessed Virgin; and tells him that, to escape from the wood of error and sin, he must pass through the bitterness of Hell and so up to the *alto lume*, the light of God on high. With renewed courage the poet signifies his willingness to undertake the lofty task, and the two wanderers make their way toward the portals of Hell, which they reach as day begins to decline. It is during the first hours of twilight, as the world lies down to tranquil sleep, that Dante begins his weird journey into the undiscovered country filled with unutterable darkness and horror.

Over the gate in dark letters is written a tremendous inscription, beneath which they pass. Making their way across the vestibule of Hell, inhabited by the ignoble souls of those who were neither God's enemies nor his friends, they reach the river Acheron, over which the poet is carried in a swoon.

Hell proper begins with the second circle, and here dwell in a stately castle the souls of the virtuous men of ancient days, whose only punishment for an unbelief in Christ for which they are not responsible is to live always in desire without hope. Virgil and Dante pass through the midst of these venerable spirits, who speak rarely and with soft voices, and soon issue out upon the full fury of the infernal world. As they stand in the third circle and gaze upon the innumerable company of the licentious, blown hither and thither by a wind which roars like the sea in a storm, Dante's attention is attracted to two souls who still cling together, although tossed about like chaff before the breeze. He calls to them and invites them to approach. Leaving the "band where Dido is," they fly toward the wanderers, and while a brief hush stills the air Francesca da Rimini tells her sad story of love and crime, in words full of deathless beauty and pathos.[1] As Dante listens, so strongly does pity seize upon his heart that he faints and falls as one that is dead.

Midnight finds the two poets standing at the foot of a tower on the shore of the Stygian marsh, whose sullen waters plash in the inky darkness. Hours have passed since Dante had swooned. On awakening he had moved forward and downward; he had seen the gluttonous beaten down upon by the heavily falling, rotting rain, and the misers and spendthrifts rolling heavy rocks against each other and cursing each other's sins. And now as the travellers peer through the murky air, looking for some way of crossing the putrid waters of the marsh, suddenly two lights flash from the top of the tower beside them; and soon a swift bark approaches the shore, and, entering in, the wanderers are rowed across by the fierce-mouthed boatman Phlegyas.

[1] *Hell*, v.

Nearing the other shore, they see looming up vaguely the walls of the infernal city of Dis, in shape like a mediæval fortress, surrounded by deep ditches, and with towers which gleam blood-red. Thousands of demons swarm on the walls and defend the entrance; high up on the summit of the towers stand the three furies stained with blood and girdled and crowned with writhing serpents. "Let Medusa come," they cry, "and turn him into stone." And now doubt assails the heart of Virgil, and Dante's courage failing, he would fain turn back; when lo, with earthquake and thunder roll, appears a celestial messenger, before whom the devils fly in terror and the gates of the city open. As they enter, there stretches out, as far as eye can reach, an immense graveyard, a sort of subterranean Père la Chaise, crowded thick with tombs whose sides are red-hot and from whose half-open covers issue flames. In them those who denied the immortality of the soul must dwell through all eternity. Here occurs that memorable colloquy between Dante and the fierce old Ghibelline chief, Farinata degli Uberti, who alone after the battle of Monteaperti saved Florence from being razed to the ground. Here too occurs the touching scene when Cavalcante dei Cavalcanti, the father of Dante's intimate friend Guido, falls back into his tomb in despair, after hearing, as he thinks, the confirmation of his son's death.

In the beginning of the eighteenth canto of the *Hell* we find the words, "There is a place in Hell called Malebolge." To this place, — these evil pits of Hell, — the poets come after many varied experiences. On leaving the city of Dis they had clambered down a rocky precipice over which the Phlegethon thundered in a mighty waterfall, forming at the bottom a river of boiling blood where tyrants and murderers were plunged. Crossing this river on the back of a centaur, they had entered a grewsome wood, whose gnarled trees extended to a vast sandy plain where flakes of flame fell as snow falls in the still air of Alpine mountains. As they had issued from the wood of the suicides and walked along the stony margin of a stream Dante had seen and greeted with loving words "the dear, paternal image" of Brunetto Latini, who in youth had taught him how men may make themselves eternal. Then, having descended a tremendous abyss on the back of the monster Gerione, they had reached the ten concentric ditches of Malebolge, where ten different kinds of fraud are punished. In these evil pits is more horror, grotesqueness, and cruelty than in all the rest of the *Hell*. Passing over rocky bridges, sometimes chased by uncouth devils, the wanderers look down upon the wretched souls below — hypocrites and barterers, panderers and flatterers — bitten by serpents, plunged in lakes of boiling pitch, immersed in filth, or hewn asunder by the sword. Hour after hour they pass on through these scenes, stopping from time to time to talk with the wretches below, until finally they reach the well of the giants and are set down by Antæus at

the lowest point in Hell, which is, at the same time, the centre of the universe.

In the fourteenth canto there is a passage full of mysterious grandeur, in which the poet allegorically describes the vicissitudes of time, or, as some think, of the different forms of government. On Mount Ida, in the island of Crete, there stands the figure of an old man with his back turned toward Damietta and his face toward Rome. Like the figure seen by Nebuchadnezzar, its head is formed of pure gold, its arms and breast are of silver, and the rest is of brass and iron, except the right foot, which is of clay. All parts but the gold are rent, and from the fissures tears drop down into the abyss and form the rivers Styx, Acheron, and Phlegethon; and, finally settling at the bottom, they are frozen by the intense cold generated by the six wings of Lucifer and form the icy lake of Cocytus. The poets have here reached the last stage of their journey through Hell. As they walk over the glassy surface of the frozen lake they see beneath their feet, like straws in ice or insects in amber, the miserable souls of traitors against relatives, friends, country, and benefactors. Dante's glance here falls upon two spirits buried to the neck in the ice, one of whom is gnawing with fiendish rage the other's head. In answer to his question he learns that this is Ugolino della Gherardesca, who, having been betrayed by Bishop Ruggieri degli Ubaldini, was shut up in the Tower of Hunger at Pisa, and there with his sons and grandsons starved to death. Goethe has said that the lines containing the sad narrative of Ugolino belong to the highest order of composition ever produced by poetic art.[1]

First descending, and then climbing along the hairy sides of the prodigious body of Lucifer, the poets next leave Hell, and, by a rocky path, clamber painfully upward until they finally issue out into the light of heaven and see once more the stars. No words but those of the poet himself can describe the scene as, smoke-begrimed and choked with the fumes of Hell, they gaze upon the sky of sweet oriental sapphire and drink in the air that blows fresh and sweet from the southern sea sparkling beneath the first rays of the morning sun. Nor can we linger over that other scene, when the newly arrived spirits descend from the angel's boat with the songs of the redeemed on their lips; when Dante meets his old friend the musician Casella; and when the company listens, as the latter sings one of Dante's own songs, until Cato drives them with rebukes toward the heights they must ascend. The poets from the foot of the mountain clamber on hands and knees toward the entrance gate, which lies high above them. On the way they pass many souls who have put off salvation until too late or have died in contumacy with Holy Church and here must

[1] *Hell*, xxxiii.

linger for a certain time before they enter on the work of purging away their sins. About three in the afternoon they meet the troubadour Sordello, from Mantua, who, after exchanging greetings with his countryman Virgil, tells them that no ascent can be made during the night, and offers to lead them to a place of safety. In a grassy valley covered with flowers of every hue, and redolent with a thousand odors, they see the spirits of many famous princes, kings, and emperors, gathered from all parts of the world; the Emperor Rudolph of Austria is there, Philip of France and Peter of Aragon, and, sitting alone, the "king of simple life," Henry III. of England. The scene which follows — the melancholy of the twilight hour, and the downward rush of the angels who come to guard the valley against the snares of the serpent — is one of exquisite softness and beauty.[1]

That night Dante dreamed that, like Ganymede in the Grecian fable, he was caught up to the highest heavens, and on awakening found that the sun was two hours high and that he had been carried by Lucia, while asleep, to the gate of Purgatory. The angel who guards the entrance drew seven times with his sword the letter "P" on the forehead of Dante, representing the seven capital sins, and these letters are one by one effaced as the poet ascends the mountain.

In the *Purgatory* there are not so many dramatic events or picturesque details to chronicle as in the *Hell*. Indeed the higher we ascend, the less realistic does the *Divine Comedy* become. Instead of the pictures which stand out in such startling vividness in the *Hell*, we have in *Purgatory* passages whose impressiveness lies rather in the purely musical and spiritual elements of poetry. From terrace to terrace the poets mount, passing the souls of the proud crushed beneath fearful weights; of the misers bound hand and foot, and singing "My soul lieth in the dust"; of the angry, the gluttonous, the slothful, and the licentious — all horribly tormented, yet bearing their sufferings with patience, and looking forward to the day of their redemption, when the mountain shall tremble with joy and, amid shouts of "Gloria in excelsis Deo," they shall rise to the presence of God. Three days and nights are passed in this upward journey, and on the morning of the fourth day the poets reach the Earthly Paradise.

The last six cantos of *Purgatory* are a succession of scenes beautiful, mystic, sublime. The poet's imagination, with an unfaltering upward flight, rises from height to height of poetic grandeur. No words can describe that forest thick with trees, the murmur of whose leaves reminds the poet of the great pine forest near Ravenna; or that gentle lady who went singing along the side of a crystal stream, gathering the red and yellow flowers with which her path was covered; or, still less, that august procession in which the Church of Christ is figured. But here sorrow is mingled

[1] *Purgatory*, vii., viii.

with joy in Dante's heart. Virgil, his faithful friend and guide, having mitred and crowned him lord of himself, leaves him; and Beatrice, amid songs of "Benedictus qui venis" and "Manibus o date lilia plenis," descending from heaven in a cloud of flowers strewn by angelic hands, adds tears of remorse to his tears of sorrow as she rebukes him for his past waywardness. And then, while "the ice about his heart is melted as the snow on mountain heights," and he makes confession of his sins, he is plunged into the streams of Lethe and Eunoë, and made "pure and disposed to ascend to the stars."

In the *Paradise* there are so many philosophical and theological discussions, and such a golden haziness in descriptions, almost entirely composed of the different effects of light, that it is not so interesting to the "dullard mind" in its ordinary moods. And yet for the marvellous way in which these light effects are handled, and for the consummate art with which these arid discussions are wrought into the sublimest poetry, the *Paradise* is undoubtedly the greatest of Dante's works. The poet, gazing into the eyes of Beatrice, rises from heaven to heaven with ever-increasing rapidity. He is only aware of the passage from the moon to Mercury, from Venus to the sun, from Jupiter to Saturn, by the increased brilliancy shining in the face of Beatrice, who is now his guide. In the different heavens he sees the spirits of great warriors, philosophers, and theologians, and, conversing with them, clears his mind of many doubts over which he had long brooded. The poet's imagination rises to superhuman heights in his vision of the Empyrean. He sees a vast river of light whose shores are clothed with flowers of unutterable beauty. From the river, in form of living sparks, issue the angels of God, who alight on the flowers of the shore, and then returning, sink in the liquid light. As Dante gazes, the flowers take the form of a celestial rose, on whose petals are seated the spirits of the blessed of all ages and nations. Highest of all sits the Blessed Virgin, to whom Dante, through St. Bernard, addresses that prayer which has been called the sweetest, loftiest, and most inspired religious lyric ever uttered by the lips of man.[1] In answer to this prayer the poet is granted a vision of the glory of God; and, dazzled by the splendor of this sight, his lofty imagination staggers, sinks, and falls, and the poem comes to an end.

It is not my purpose here to give a lengthy discussion of the art and genius of Dante. The great German poet has told us that —

"Die Weltgeschichte ist das Weltgericht."[2]

Dante's proud pre-eminence as one of the three greatest of the world's poets is now assured. The three requisites of the supreme poet — creative

[1] Bartoli, *Storia della Letteratura Italiana* VI. ii. p. 200.

[2] "The world's history is the world's judgment."

imagination, vigorous intellect, and sound moral purpose — he possesses in the highest degree. It is dangerous, I know, to use superlatives; but it is not too much to say that no poet ever lived who has produced such wonderful pictures as are burnt in on the memory of the man who reads the *Divine Comedy* with "the spirit" and with "the understanding also." Take the picture of that land of terror and gloom, with its hail and snow and roaring winds, with its grim and savage landscapes, its forests of gnarled trees, its burning plains and valleys of desolation, the whole overhung with clouds of inky blackness, rent and made lurid by jets of red light, or by flickering tongues of flame; or that other picture, as beautiful as this is terrible, with its soft landscapes lying in peaceful loveliness beneath tender skies, with its verdurous valleys and delightful groves, musical with the sweet singing of birds; or still again that third vision, so dazzling that it hardly leaves a picture in the memory, but the effect of which is like that of heavenly melody or the impression that comes upon a man standing at midnight on the snowy summit of some Alpine mountain, with face upturned to the stars shining above him. In these pictures, as in the countless details which go to make them up, can be seen the power of Dante's imagination.

His powerful intellect is seen in the symmetry of the poem, in the way in which he has made of a work of doctrine, conceived according to the scholastic philosophy, an epitome of all the science, theology, learning of his age. The moral tone of the poem is of the highest. His ideals are noble and pure, — nothing less than to reform the world. No other book leaves the reader so impressed with the reality of the spiritual world, — so strong to fight against all that is false and low and mean in life.

This is not the place to linger over details; and I can only allude to the poet's dramatic power, the lyric beauty of many of his scenes, — his descriptions of nature, and his incomparable skill in painting striking pictures with a single touch. To appreciate this latter phase of Dante's genius the reader has only to recall the figure of the old tailor threading his needle, or of lazy Belacqua, sitting with his hands clasped over his knees. I can, likewise, only mention in passing, the metaphors drawn from burning paper, from fish disappearing in deep water, — or most beautiful of all, the pearl shining on a white forehead.

Indeed, what quality of the poet's art does he not possess? As Ruskin uses Turner to illustrate the best qualities of painting, so one could write a long disquisition on the art of poetry, with the *Divine Comedy* as a book of illustrations.

But after all, those who have felt the compellant charm of Dante, love and study him not merely because he arouses their admiration, but because they have found in him peace and tranquillity and consolation. Long

fellow, in a series of sonnets, which are among the best of his poetry, has compared the *Divine Comedy* to a cathedral, with dim aisles and branching pillars. As we enter, we seem to hear the voice of lamentation from the crypts below and the story of forgotten tragedies from the confessionals; while the light, sifted through the painted windows, trembles and shakes as the air is filled with the

> "Old Latin hymns of peace and love
> And benedictions of the Holy Ghost."

And so we, too, of this present, far-off time, — when weary and discouraged in the battle of life, when stung by defeat and hurt by evil tongues, — can gain new strength and new courage from this book. We too can enter its serene and tranquil precincts, and as we leave our burden at this minster-gate, —

> "Kneeling in prayer, and not ashamed to pray,
> The tumult of the time disconsolate
> To inarticulate murmurs dies away,
> While the eternal ages watch and wait."

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THE NEW LIFE.

(LA VITA NUOVA.)

Translated by DANTE GABRIEL ROSSETTI.

I. IN that part of the book of my memory before the which is little that can be read, there is a rubric, saying, *Incipit Vita Nova*.[1] Under such rubric I find written many things; and among them the words which I purpose to copy into this little book; if not all of them, at the least their substance.

II. Nine times already since my birth had the heaven of light[2] returned to the selfsame point almost, as concerns its own revolution, when first the glorious Lady of my mind was made manifest to mine eyes; even she who was called Beatrice by many who knew not wherefore.[3] She had already been in this life for so long as that, within her time, the starry heaven had moved towards the Eastern quarter one of the twelve parts of a degree;[4] so that she appeared to me at the beginning of her ninth year almost, and I saw her almost at the end of my ninth year. Her dress, on that day, was of a most noble color, a subdued and goodly crimson, girdled and adorned in such sort as best suited with her very tender age. At that moment, I say most truly that the spirit of life, which hath its dwelling in the secretest chamber of the heart, began to tremble so violently that the least pulses of my body shook therewith; and in trembling it said these words: *Ecce deus fortior me, qui veniens dominabitur mihi*.[5] At that moment the animate spirit, which dwelleth in the lofty chamber[6] whither all the senses carry their perceptions, was filled with wonder, and speaking more especially unto the spirits of the eyes, said these words: *Apparuit jam beatitudo vestra*.[7] At that moment the natural spirit,[8] which dwelleth

[1] "Here beginneth the new life."

[2] The heaven of light is the sun. — K.

[3] In reference to the meaning of the name, "She who confers blessing." We learn from Boccaccio that this first meeting took place at a May Feast, given in the year 1274 by Folco Portinari, father of Beatrice, who ranked among the principal citizens of Florence: to which feast Dante accompanied his father, Alighiero Alighieri.

[4] In the *Convito* (ii. 6) Dante says that the starry heaven moves from west to east one degree in an hundred years. Hence the age of Beatrice was one-twelfth of this, that is, she was eight and a third years old. — K.

[5] "Here is a deity stronger than I; who, coming, shall rule over me."

[6] The brain. — K.

[7] "Your beatitude hath now been made manifest unto you."

[8] The vocal spirit. — K.

there where our nourishment is administered, began to weep, and in weeping said these words: *Heu miser! quia frequenter impeditus ero deinceps.*[1]

I say that, from that time forward, Love quite governed my soul; which was immediately espoused to him, and with so safe and undisputed a lordship (by virtue of strong imagination) that I had nothing left for it but to do all his bidding continually. He oftentimes commanded me to seek if I might see this youngest of the Angels: wherefore I in my boyhood often went in search of her, and found her so noble and praiseworthy that certainly of her might have been said those words of the poet Homer, "She seemed not to be the daughter of a mortal man, but of God."[2] And albeit her image, that was with me always, was an exultation of Love to subdue me, it was yet of so perfect a quality that it never allowed me to be overruled by Love without the faithful counsel of reason, whensoever such counsel was useful to be heard. But seeing that were I to dwell overmuch on the passions and doings of such early youth, my words might be counted something fabulous, I will therefore put them aside; and passing many things that may be conceived by the pattern of these, I will come to such as are writ in my memory with a better distinctness.

III. After the lapse of so many days that nine years exactly were completed since the above-written appearance of this most gracious being, on the last of those days it happened that the same wonderful lady appeared to me dressed all in pure white, between two gentle ladies elder than she. And passing through a street, she turned her eyes thither where I stood sorely abashed: and by her unspeakable courtesy, which is now guerdoned in the Great Cycle,[3] she saluted me with so virtuous a bearing that I seemed then and there to behold the very limits of blessedness. The hour of her most sweet salutation was exactly the ninth of that day; and because it was the first time that any words from her reached mine ears, I came into such sweetness that I parted thence as one intoxicated. And betaking me to the loneliness of mine own room, I fell to thinking of this most courteous lady, thinking of whom I was overtaken by a pleasant slumber, wherein a marvellous vision was presented for me: for there appeared to be in my room a mist of the color of fire, within the which I discerned the figure of a lord of terrible aspect to such as should gaze upon him, but who seemed therewithal to rejoice inwardly that it was a marvel to see. Speaking he said many things, among the which I could understand but few; and of these, this: *Ego dominus tuus.*[4] In his arms it seemed to me that a person was sleeping, covered only with a blood-colored cloth; upon whom looking very attentively, I knew that it was the lady of the salutation who had deigned the day before to salute me. And he who held her held also in his hand a thing that was burning in flames; and he said to me, *Vide cor tuum.*[5] But when he had remained with me a little while, I thought that he set himself to awaken her that slept; after

[1] "Woe is me! for that often I shall be disturbed from this time forth!"

[2] "Οὐδὲ ἐῴκει
Ἀνδρός γε θνητοῦ παῖς ἔμμεναι, ἀλλὰ θεοῖο."
Iliad, xxiv. 258.

[3] Fraticelli, Moore, and Beck (*Vita Nova*, Kritischer Text, unter Benützung von 35 bekannten Handschriften) all give *grande secolo*, "the other life," — "the eternal world." — K.

[4] "I am thy master."

[5] "Behold thy heart."

the which he made her to eat that thing which flamed in his hand;[1] and she ate as one fearing. Then, having waited again a space, all his joy was turned into most bitter weeping; and as he wept he gathered the lady into his arms, and it seemed to me that he went with her up towards heaven: whereby such a great anguish came upon me that my light slumber could not endure through it, but was suddenly broken. And immediately having considered, I knew that the hour wherein this vision had been made manifest to me was the fourth hour (which is to say, the first of the nine last hours) of the night.

Then, musing on what I had seen, I proposed to relate the same to many poets who were famous in that day: and for that I had myself in some sort the art of discoursing with rhyme, I resolved on making a sonnet, in the which, having saluted all such as are subject unto Love, and entreated them to expound my vision, I should write unto them those things which I had seen in my sleep. And the sonnet I made was this: —

To every heart which the sweet pain doth move,
And unto which these words may now be brought
For true interpretation and kind thought,
Be greeting in our Lord's name, which is Love.
Of those long hours wherein the stars, above,
Wake and keep watch, the third was almost naught,
When Love was shown me with such terrors fraught
As may not carelessly be spoken of.
He seemed like one who is full of joy, and had
My heart within his hand, and on his arm
My lady, with a mantle round her, slept;
Whom (having wakened her) anon he made
To eat that heart; she ate, as fearing harm.
Then he went out; and as he went, he wept.

This sonnet is divided into two parts. In the first part I give greeting, and ask an answer; in the second, I signify what thing has to be answered to. The second part commences here: "Of those long hours."

To this sonnet I received many answers, conveying many different opinions; of the which one was sent by him whom I now call the first among my friends, and it began thus, "Unto my thinking thou beheld'st all worth."[2] And indeed, it was when he learned that I was he who had sent

[1] Dante may here have had in mind the strange story of the Troubadour Guillem de Cabestaing. See Diez, *Leben und Werke der Troubadours*, p. 71. — K.

[2] The friend of whom Dante here speaks was Guido Cavalcanti. The answer is as follows: —

"Unto my thinking, thou beheld'st all worth,
All joy, as much of good as man may know,
If thou wert in his power who here below
Is honor's righteous lord throughout this earth.
Where evil dies, even there he has his birth,
Whose justice out of pity's self doth grow.
Softly to sleeping persons he will go,
And, with no pain to them, their hearts draw forth.
Thy heart he took, as knowing well, alas!
That Death had claimed thy lady for a prey:
In fear whereof, he fed her with thy heart.
But when he seemed in sorrow to depart,
Sweet was thy dream; for by that sign, I say,
Surely the opposite shall come to pass."

Other answers were sent by Cino da Pistoia and Dante da Maiano.

those rhymes to him, that our friendship commenced. But the true meaning of that vision was not then perceived by any one, though it be now evident to the least skilful.

IV. From that night forth, the natural functions of my body began to be vexed and impeded, for I was given up wholly to thinking of this most gracious creature: whereby in short space I became so weak and so reduced that it was irksome to many of my friends to look upon me; while others, being moved by spite, went about to discover what it was my wish should be concealed. Wherefore I (perceiving the drift of their unkindly questions), by Love's will, who directed me according to the counsels of reason, told them how it was Love himself who had thus dealt with me: and I said so, because the thing was so plainly to be discerned in my countenance that there was no longer any means of concealing it. But when they went on to ask, "And by whose help hath Love done this?" I looked in their faces smiling, and spake no word in return.

V. Now it fell on a day, that this most gracious creature was sitting where words were to be heard of the Queen of Glory;[1] and I was in a place whence mine eyes could behold their beatitude: and betwixt her and me, in a direct line, there sat another lady of a pleasant favor; who looked round at me many times, marvelling at my continued gaze which seemed to have *her* for its object. And many perceived that she thus looked; so that departing thence, I heard it whispered after me, "Look you to what a pass *such a lady* hath brought him"; and in saying this they named her who had been midway between the most gentle Beatrice and mine eyes. Therefore I was reassured, and knew that for that day my secret had not become manifest. Then immediately it came into my mind that I might make use of this lady as a screen to the truth: and so well did I play my part that the most of those who had hitherto watched and wondered at me, now imagined they had found me out. By her means I kept my secret concealed till some years were gone over;[2] and for my better security, I even made divers rhymes in her honor; whereof I shall here write only as much as concerneth the most gentle Beatrice, which is but a very little.

VI. Moreover, about the same time while this lady was a screen for so much love on my part, I took the resolution to set down the name of this most gracious creature accompanied with many other women's names, and especially with hers whom I spake of. And to this end I put together the names of sixty of the most beautiful ladies in that city where God had placed mine own lady; and these names I introduced in an epistle in the form of a *sirvent*;[3] which it is not my intention to transcribe here. Neither should I have said anything of this matter, did I not wish to take note of a certain strange thing, to wit: that having written the list, I found my lady's name would not stand otherwise than ninth in order among the names of these ladies.

VII. Now it so chanced with her by whose means I had thus long time concealed my desire, that it behoved her to leave the city I speak of, and

[1] *I.e.* in a church.

[2] This anxiety to keep his love secret is quite in line with the Troubadours. Cf. Diez, *Die Poesie der Troubadours*, p. 129. — K.

[3] In Provençal a *sirventes* was a song of praise or blame, originally composed by a court poet for his lord (from *servire*, to serve). This poem of Dante has been lost. — K.

to journey afar: wherefore I, being sorely perplexed at the loss of so excellent a defence, had more trouble than even I could before have supposed. And thinking that if I spoke not somewhat mournfully of her departure, my former counterfeiting would be the more quickly perceived, I determined that I would make a grievous sonnet[1] therefore; the which I will write here, because it hath certain words in it whereof my lady was the immediate cause, as will be plain to him that understands. And the sonnet was this: —

ALL ye that pass along Love's trodden way,
Pause ye awhile and say
If there be any grief like unto mine:
I pray you that you hearken a short space
Patiently, if my case
Be not a piteous marvel and a sign.

Love (never, certes, for my worthless part,
But of his own great heart)
Vouchsafed to me a life so calm and sweet
That oft I heard folk question as I went
What such great gladness meant: —
They spoke of it behind me in the street.

But now that fearless bearing is all gone
Which with Love's hoarded wealth was given me;
Till I am grown to be
So poor that I have dread to think thereon.

And thus it is that I, being like as one
Who is ashamed and hides his poverty,
Without seem full of glee,
And let my heart within travail and moan.

This poem has two principal parts; for, in the first, I mean to call the Faithful of Love in those words of Jeremias the Prophet, "O vos omnes qui transitis per viam, attendite et videte si est dolor sicut dolor meus," *and to pray them to stay and hear me. In the second I tell where Love had placed me, with a meaning other than that which the last part of the poem shows, and I say what I have lost. The second part begins here,* "*Love* (*never, certes*)."

VIII. A certain while after the departure of that lady, it pleased the Master of the Angels to call into His glory a damsel, young and of a gentle presence, who had been very lovely in the city I speak of: and I saw her body lying without its soul among many ladies, who held a pitiful weeping.

[1] It will be observed that this poem is not what we now call a sonnet. Its structure, however, is analogous to that of the sonnet, being two sextetts followed by two quatrains, instead of two quatrains followed by two triplets. Dante applies the term *sonnet* to both these forms of composition, and to no other.

Whereupon, remembering that I had seen her in the company of excellent Beatrice, I could not hinder myself from a few tears; and weeping, I conceived to say somewhat of her death, in guerdon of having seen her somewhile with my lady; which thing I spake of in the latter end of the verses that I writ in this matter, as he will discern who understands. And I wrote two sonnets, which are these: —

I.

WEEP, Lovers, sith Love's very self[1] doth weep,
And sith the cause for weeping is so great;
When now so many dames, of such estate
In worth, show with their eyes a grief so deep
For Death the churl has laid his leaden sleep
Upon a damsel who was fair of late,
Defacing all our earth should celebrate,[2] —
Yea all save virtue, which the soul doth keep.
Now hearken how much Love did honor her.
I myself saw him in his proper form
Bending above the motionless sweet dead,
And often gazing into Heaven; for there
The soul now sits which when her life was warm
Dwelt with the joyful beauty that is fled.

This first sonnet is divided into three parts. In the first, I call and beseech the Faithful of Love to weep; and I say that their Lord weeps, and that they, hearing the reason why he weeps, shall be more minded to listen to me. In the second, I relate this reason. In the third, I speak of honor done by Love to this Lady. The second part begins here, "When now so many dames"; the third here, "Now hearken."

II.

DEATH, always cruel, Pity's foe in chief,
Mother who brought forth grief,
Merciless judgment and without appeal!
Since thou alone hast made my heart to feel
This sadness and unweal,
My tongue upbraideth thee without relief.

And now (for I must rid thy name of ruth)
Behoves me speak the truth
Touching thy cruelty and wickedness:
Not that they be not known; but ne'ertheless
I would give hate more stress
With them that feed on love in very sooth.

[1] Beatrice is here meant. — K.

[2] Death destroys youth and beauty, but not virtue, over which it has no power. — K.

Out of this world thou hast driven courtesy,
And virtue, dearly prized in womanhood;
And out of youth's gay mood
The lovely lightness is quite gone through thee.

Whom now I mourn, no man shall learn from me
Save by the measure of these praises given.
Whoso deserves not Heaven
May never hope to have her company.[1]

This poem is divided into four parts. In the first, I address Death by certain proper names of hers. In the second, speaking to her, I tell the reason why I am moved to denounce her. In the third, I rail against her. In the fourth, I turn to speak to a person undefined, although defined in my own conception. The second part commences here, "Since thou alone"; the third here, "And now (for I must)"; the fourth here, "Whoso deserves not."

IX. Some days after the death of this lady, I had occasion to leave the city I speak of, and to go thitherwards where she abode who had formerly been my protection; albeit the end of my journey reached not altogether so far. And notwithstanding that I was visibly in the company of many, the journey was so irksome that I had scarcely sighing enough to ease my heart's heaviness; seeing that as I went, I left my beatitude behind me. Wherefore it came to pass that he who ruled me by virtue of my most gentle lady was made visible to my mind, in the light habit of a traveller, coarsely fashioned. He appeared to me troubled, and looked always on the ground; saving only that sometimes his eyes were turned towards a river which was clear and rapid, and which flowed along the path I was taking. And then I thought that Love called me and said to me these words: "I come from that lady who was so long thy surety; for the matter of whose return, I know that it may not be. Wherefore I have taken that heart which I made thee leave with her, and do bear it unto another lady, who, as she was, shall be thy surety" (and when he named her I knew her well). "And of these words I have spoken if thou shouldst speak any again, let it be in such sort as that none shall perceive thereby that thy love was feigned for her, which thou must now feign for another." And when he had spoken thus, all my imagining was gone suddenly, for it seemed to me that Love became a part of myself: so that, changed as it were in mine aspect, I rode on full of thought the whole of that day, and with heavy sighing. And the day being over, I wrote this sonnet: —

[1] The commentators assert that the last two lines here do not allude to the dead lady, but to Beatrice. This would make the poem very clumsy in construction; yet there must be some covert allusion to Beatrice, as Dante himself intimates. The only form in which I can trace it consists in the implied assertion that such person as *had* enjoyed the dead lady's society was worthy of heaven, and that person was Beatrice. Or indeed the allusion to Beatrice might be in the first poem, where he says that Love "*in forma vera*" (that is, Beatrice) mourned over the corpse: as he afterwards says of Beatrice, "*Quella ha nome Amor.*" Most probably *both* allusions are intended.

A DAY agone, as I rode sullenly
Upon a certain path that liked me not,
I met Love midway while the air was hot,
Clothed lightly as a wayfarer might be.
And for the cheer he showed, he seemed to me
As one who hath lost lordship he had got;
Advancing tow'rds me full of sorrowful thought,
Bowing his forehead so that none should see.
Then as I went, he called me by my name,
Saying: "I journey since the morn was dim
Thence where I made thy heart to be: which now
I needs must bear unto another dame."[1]
Wherewith so much passed into me of him
That he was gone, and I discerned not how.

This sonnet has three parts. In the first part, I tell how I met Love, and of his aspect. In the second, I tell what he said to me, although not in full, through the fear I had of discovering my secret. In the third, I say how he disappeared. The second part commences here, "Then as I went"; the third here, "Wherewith so much."

X. On my return, I set myself to seek out that lady whom my master had named to me while I journeyed sighing. And because I would be brief, I will now narrate that in a short while I made her my surety, in such sort that the matter was spoken of by many in terms scarcely courteous; through the which I had oftenwhiles many troublesome hours. And by this it happened (to wit: by this false and evil rumor which seemed to misfame me of vice) that she who was the destroyer of all evil and the queen of all good, coming where I was, denied me her most sweet salutation, in the which alone was my blessedness.

XI. And here it is fitting for me to depart a little from this present matter, that it may be rightly understood of what surpassing virtue her salutation was to me. To the which end I say that when she appeared in any place, it seemed to me, by the hope of her excellent salutation, that there was no man mine enemy any longer; and such warmth of charity came upon me that most certainly in that moment I would have pardoned whosoever had done me an injury; and if one should then have questioned me concerning any matter, I could only have said unto him "Love," with a countenance clothed in humbleness. And what time she made ready to salute me, the spirit of Love, destroying all other perceptions, thrust forth the feeble spirits of my eyes, saying, "Do homage unto your mistress," and putting itself in their place to obey: so that he who would, might then have beheld Love, beholding the lids of my eyes shake. And when this most gentle lady gave her salutation, Love, so far from being a medium beclouding mine intolerable beatitude, then bred in me such an overpowering sweetness that my body, being all subjected thereto, remained many times helpless and passive. Whereby it is made manifest that in her salutation

[1] The original is *piacere*, pleasure or delight, but used conventionally for beauty of woman's form. — K.

alone was there any beatitude for me, which then very often went beyond my endurance.

XII. And now, resuming my discourse, I will go on to relate that when, for the first time, this beatitude was denied me, I became possessed with such grief that, parting myself from others, I went into a lonely place to bathe the ground with most bitter tears: and when, by this heat of weeping, I was somewhat relieved, I betook myself to my chamber, where I could lament unheard. And there, having prayed to the Lady of all Mercies, and having said also, "O Love, aid thou thy servant," I went suddenly asleep like a beaten sobbing child. And in my sleep, towards the middle of it, I seemed to see in the room, seated at my side, a youth in very white raiment, who kept his eyes fixed on me in deep thought. And when he had gazed some time, I thought that he sighed and called to me in these words: "*Fili mi, tempus est ut prætermittantur simulata nostra.*"[1] And thereupon I seemed to know him; for the voice was the same wherewith he had spoken at other times in my sleep. Then looking at him, I perceived that he was weeping piteously, and that he seemed to be waiting for me to speak. Wherefore, taking heart, I began thus: "Why weepest thou, Master of all honor?" And he made answer to me: "*Ego tanquam centrum circuli, cui simili modo se habent circumferentiæ partes: tu autem non sic.*"[2] And thinking upon his words, they seemed to me obscure; so that again compelling myself unto speech, I asked of him: "What thing is this, Master, that thou hast spoken thus darkly?" To the which he made answer in the vulgar tongue: "Demand no more than may be useful to thee." Whereupon I began to discourse with him concerning her salutation which she had denied me; and when I had questioned him of the cause, he said these words: "Our Beatrice hath heard from certain persons, that the lady whom I named to thee while thou journeyedst full of sighs is sorely disquieted[3] by thy solicitations: and therefore this most gracious creature, who is the enemy of all disquiet, being fearful of such disquiet, refused to salute thee. For the which reason (albeit, in very sooth, thy secret must needs have become known to her by familiar observation) it is my will that thou compose certain things in rhyme, in the which thou shalt set forth how strong a mastership I have obtained over thee, through her; and how thou wast hers even from thy childhood. Also do thou call upon him that knoweth these things to bear witness to them, bidding him to speak with her thereof; the which I, who am he,

[1] "My son, it is time for us to lay aside our counterfeiting."

[2] "I am as the centre of a circle, to the which all parts of the circumference bear an equal relation: but with thee it is not thus." This phrase seems to have remained as obscure to commentators as Dante found it at the moment. No one, as far as I know, has even fairly tried to find a meaning for it. To me the following appears a not unlikely one. Love is weeping on Dante's account, and not on his own. He says, "I am the centre of a circle (*Amor che muove il sole e l' altre stelle*): therefore all lovable objects, whether in heaven or earth, or any part of the circle's circumference, are equally near to me. Not so thou, who wilt one day lose Beatrice when she goes to heaven." The phrase would thus contain an intimation of the death of Beatrice, accounting for Dante being next told not to inquire the meaning of the speech, — "Demand no more than may be useful to thee."

[3] In the original we have *noia*, = "annoyance," rather than "disquiet." Professor Norton translates "harm." — K.

will do willingly. And thus she shall be made to know thy desire; knowing which, she shall know likewise that they were deceived who spake of thee to her. And so write these things, that they shall seem rather to be spoken by a third person; and not directly by thee to her, which is scarce fitting. After the which, send them, not without me, where she may chance to hear them; but have them fitted with a pleasant music, into the which I will pass whensoever it needeth." With this speech he was away, and my sleep was broken up.

Whereupon, remembering me, I knew that I had beheld this vision during the ninth hour of the day; and I resolved that I would make a ditty, before I left my chamber, according to the words my master had spoken. And this is the ditty that I made: —

SONG, 't is my will that thou do seek out Love,
And go with him where my dear lady is;
That so my cause, the which thy harmonies
Do plead, his better speech may clearly prove.

Thou goest, my Song, in such a courteous kind,
That even companionless
Thou mayst rely on thyself anywhere,
And yet, an thou wouldst get thee a safe mind,
First unto Love address
Thy steps; whose aid, mayhap, 't were ill to spare,
Seeing that she to whom thou mak'st thy prayer
Is, as I think, ill-minded unto me,
And that if Love do not companion thee,
Thou 'lt have perchance small cheer to tell me of.

With a sweet accent, when thou com'st to her,
Begin thou in these words,
First having craved a gracious audience:
"He who hath sent me as his messenger,
Lady, thus much records,
An thou but suffer him, in his defence.
Love, who comes with me, by thine influence
Can make this man do as it liketh him:
Wherefore, if this fault *is* or doth but *seem*
Do thou conceive: for his heart cannot move."

Say to her also: "Lady, his poor heart
Is so confirmed in faith
That all its thoughts are but of serving thee:
'T was early thine, and could not swerve apart."
Then, if she wavereth,
Bid her ask Love, who knows if these things be.
And in the end, beg of her modestly
To pardon so much boldness: saying too: —
"If thou declare his death to be thy due,
The thing shall come to pass, as doth behove."

Then pray thou of the Master of all ruth,
Before thou leave her there,
That he befriend my cause and plead it well.
"In guerdon of my sweet rhymes and my truth"
(Entreat him) "stay with her;
Let not the hope of thy poor servant fail;
And if with her thy pleadings should prevail,
Let her look on him and give peace to him."
Gentle my Song, if good to thee it seem,
Do this: so worship shall be thine and love.

This ditty is divided into three parts. In the first, I tell it whither to go, and I encourage it, that it may go the more confidently, and I tell it whose company to join if it would go with confidence and without any danger. In the second, I say that which it behooves the ditty to set forth. In the third, I give it leave to start when it pleases, recommending its course to the arms of Fortune. The second part begins here, "With a sweet accent"; the third here, "Gentle my Song." Some might contradict me, and say that they understand not whom I address in the second person, seeing that the ditty is merely the very words I am speaking. And therefore I say that this doubt I intend to solve and clear up in this little book itself, at a more difficult passage, and then let him understand who now doubts, or would now contradict as aforesaid.

XIII. After this vision I have recorded, and having written those words which Love had dictated to me, I began to be harassed with many and divers thoughts, by each of which I was sorely tempted; and in especial, there were four among them that left me no rest. The first was this: "Certainly the lordship of Love is good; seeing that it diverts the mind from all mean things."[1] The second was this: "Certainly the lordship of Love is evil; seeing that the more homage his servants pay to him, the more grievous and painful are the torments wherewith he torments them." The third was this: "The name of Love is so sweet in the hearing that it would not seem possible for its effects to be other than sweet; seeing that the name must needs be like unto the thing named; as it is written: *Nomina sunt consequentia rerum.*"[2] And the fourth was this: "The lady whom Love hath chosen out to govern thee is not as other ladies, whose hearts are easily moved."

And by each one of these thoughts I was so sorely assailed that I was like unto him who doubteth which path to take, and wishing to go, goeth not. And if I bethought myself to seek out some point at the which all these paths might be found to meet, I discerned but one way, and that irked me; to wit, to call upon Pity, and to commend myself unto her. And it was then that, feeling a desire to write somewhat thereof in rhyme, I wrote this sonnet: —

[1] Cf. Shakespeare, —
"Things base and vile, holding no quantity,
Love can transpose to form and dignity."
M. N. D. i. 1. — K.

[2] "Names are the consequents of things."

All my thoughts always speak to me of Love,
Yet have between themselves such difference
That while one bids me bow with mind and sense,
A second saith, "Go to: look thou above";
The third one, hoping, yields me joy enough;
And with the last come tears, I scarce know whence:
All of them craving pity in sore suspense,
Trembling with fears that the heart knoweth of.
And thus, being all unsure which path to take,
Wishing to speak I know not what to say,
And lose myself in amorous wanderings:
Until, (my peace with all of them to make,)
Unto mine enemy I needs must pray,
My Lady Pity, for the help she brings.

This sonnet may be divided into four parts. In the first, I say and propound that all my thoughts are concerning Love. In the second, I say that they are diverse, and I relate their diversity. In the third, I say wherein they all seem to agree. In the fourth, I say that, wishing to speak of Love, I know not from which of these thoughts to take my argument; and that if I would take it from all, I shall have to call upon mine enemy, my Lady Pity. "Lady," I say, as in a scornful mode of speech. The second begins here, "Yet have between themselves"; the third, "All of them craving"; the fourth, "And thus."

XIV. After this battling with many thoughts, it chanced on a day that my most gracious lady was with a gathering of ladies in a certain place; to the which I was conducted by a friend of mine; he thinking to do me a great pleasure by showing me the beauty of so many women. Then I, hardly knowing whereunto he conducted me, but trusting in him (who yet was leading his friend to the last verge of life[1]), made question: "To what end are we come among these ladies?" and he answered: "To the end that they may be worthily served." And they were assembled around a gentlewoman who was given in marriage on that day; the custom of the city being that these should bear her company when she sat down for the first time at table in the house of her husband. Therefore I, as was my friend's pleasure, resolved to stay with him and do honor to those ladies.

But as soon as I had thus resolved, I began to feel a faintness and a throbbing at my left side, which soon took possession of my whole body. Whereupon I remember that I covertly leaned my back unto a painting that ran round the walls of that house; and being fearful lest my trembling should be discerned of them, I lifted mine eyes to look on those ladies, and then first perceived among them the excellent Beatrice. And when I perceived her, all my senses were overpowered by the great lordship that Love obtained, finding himself so near unto that most gracious being, until nothing but the spirits of sight remained to me; and even these remained driven out of their own instruments because Love entered in that honored place of theirs, that so he might the better behold her.[2] And although I

[1] This is explained in the last sentence of the following paragraph. — K.

[2] This agitation in the presence of the beloved one is characteristic of Provençal poetry; cf. Bernart de Ventadorn: —

was other than at first, I grieved for the spirits so expelled, which kept up a sore lament, saying: "If he had not in this wise thrust us forth, we also should behold the marvel of this lady." By this, many of her friends, having discerned my confusion, began to wonder; and together with herself, kept whispering of me and mocking me. Whereupon my friend, who knew not what to conceive, took me by the hands, and drawing me forth from among them, required to know what ailed me. Then, having first held me at quiet for a space until my perceptions were come back to me, I made answer to my friend: "Of a surety I have now set my feet on that point of life, beyond the which he must not pass who would return." [1]

Afterwards, leaving him, I went back to the room where I had wept before; and again weeping and ashamed, said: "If this lady but knew of my condition, I do not think that she would thus mock at me; nay, I am sure that she must needs feel some pity." And in my weeping I bethought me to write certain words, in the which, speaking to her, I should signify the occasion of my disfigurement, telling her also how I knew that she had no knowledge thereof; which, if it were known, I was certain must move others to pity. And then, because I hoped that peradventure it might come into her hearing, I wrote this sonnet: —

EVEN as the others mock, thou mockest me;
Not dreaming, noble lady, whence it is
That I am taken with strange semblances,
Seeing thy face which is so fair to see:
For else, compassion would not suffer thee
To grieve my heart with such harsh scoffs as these.
Lo! Love, when thou art present, sits at ease,
And bears his mastership so mightily
That all my troubled senses he thrusts out,
Sorely tormenting some, and slaying some,
Till none but he is left and has free range
To gaze on thee. This makes my face to change
Into another's; while I stand all dumb,
And hear my senses clamor in their rout.

This sonnet I divide not into parts, because a division is only made to open the meaning of the thing divided: and this, as it is sufficiently manifest through the reasons given, has no need of division. True it is that, amid the words whereby is shown the occasion of this sonnet, dubious words are to be found; namely, when I say that Love fills all my spirits, but that the visual remain in life, only outside of their own instruments. And this

"Quant ieu la vey, be m'es parven
Als huels, al vis a la color,
Qu' eissamen trembli de paor
Cum fa la fuelha contra 'l ven."
Mahn, Werke der Troubadours, I, 36. — K.

[1] It is difficult not to connect Dante's agony at this wedding feast, with our knowledge that in her twenty-first year Beatrice was wedded to Simone de' Bardi. That she herself was the bride on this occasion might seem out of the question, from the fact of its not being in any way so stated: but on the other hand, Dante's silence throughout the *Vita Nuova* as regards her marriage (which must have brought deep sorrow even to his ideal love) is so startling, that we might almost be led to conceive in this passage the only intimation of it which he thought fit to give.

difficulty it is impossible for any to solve who is not in equal guise liege unto Love; and, to those who are so, that is manifest which would clear up the dubious words. And therefore it were not well for me to expound this difficulty, inasmuch as my speaking would be either fruitless or else superfluous.

XV. A while after this strange disfigurement, I became possessed with a strong conception which left me but very seldom, and then to return quickly. And it was this: "Seeing that thou comest into such scorn by the companionship of this lady, wherefore seekest thou to behold her? If she should ask thee this thing, what answer couldst thou make unto her? yea, even though thou wert master of all thy faculties, and in no way hindered from answering." Unto the which, another very humble thought said in reply: "If I were master of all my faculties, and in no way hindered from answering, I would tell her that no sooner do I image to myself her marvellous beauty than I am possessed with the desire to behold her, the which is of so great strength that it kills and destroys in my menory all those things which might oppose it; and it is therefore that the great anguish I have endured thereby is yet not enough to restrain me from seeking to behold her." And then, because of these thoughts, I resolved to write somewhat, wherein, having pleaded mine excuse, I should tell her of what I felt in her presence. Whereupon I wrote this sonnet: —

THE thoughts are broken in my memory,
Thou lovely Joy, whene'er I see thy face;
When thou art near me, Love fills up the space,
Often repeating, "If death irk thee, fly."
My face shows my heart's color, verily,
Which, fainting, seeks for any leaning-place;
Till, in the drunken terror of disgrace,
The very stones seem to be shrieking, "Die!"
It were a grievous sin, if one should not
Strive then to comfort my bewildered mind
(Though merely with a simple pitying)
For the great anguish which thy scorn has wrought
In the dead sight o' the eyes grown nearly blind,
Which look for death as for a blessed thing.

This sonnet is divided into two parts. In the first, I tell the cause why I abstain not from coming to this lady. In the second, I tell what befalls me through coming to her; and this part begins here, "When thou art near." And also this second part divides into five distinct statements. For, in the first, I say what Love, counselled by Reason, tells me when I am near the Lady. In the second, I set forth the state of my heart by the example of the face. In the third, I say how all ground of trust fails me. In the fourth, I say that he sins who shows not pity of me, which would give me some comfort. In the last, I say why people should take pity; namely, for the piteous look which comes into mine eyes; which piteous look is destroyed, that is, appeareth not unto others, through the jeering of this lady, who draws to the like action those who peradventure would see this piteousness. The second part begins here, "My face shows"; the

third, "Till, in the drunken terror"; the fourth, "It were a grievous sin"; the fifth, "For the great anguish."

XVI. Thereafter, this sonnet bred in me desire to write down in verse four other things touching my condition, the which things it seemed to me that I had not yet made manifest. The first among these was the grief that possessed me very often, remembering the strangeness which Love wrought in me; the second was, how Love many times assailed me so suddenly and with such strength that I had no other life remaining except a thought which spake of my lady; the third was, how, when Love did battle with me in this wise, I would rise up all colorless, if so I might see my lady, conceiving that the sight of her would defend me against the assault of Love, and altogether forgetting that which her presence brought unto me; and the fourth was, how, when I saw her, the sight not only defended me not, but took away the little life that remained to me. And I said these four things in a sonnet, which is this: —

AT whiles (yea oftentimes) I muse over
The quality of anguish that is mine
Through Love: then pity makes my voice to pine,
Saying, "Is any else thus, anywhere?"
Love smiteth me, whose strength is ill to bear;
So that of all my life is left no sign
Except one thought; and that, because 't is thine,
Leaves not the body but abideth there.
And then if I, whom other aid forsook,
Would aid myself, and innocent of art
Would fain have sight of thee as a last hope,
No sooner do I lift mine eyes to look
Than the blood seems as shaken from my heart,
And all my pulses beat at once and stop.

This sonnet is divided into four parts, four things being therein narrated; and as these are set forth above, I only proceed to distinguish the parts by their beginnings. Wherefore I say that the second part begins, "Love smiteth me"; the third, "And then if I"; the fourth, "No sooner do I lift."

XVII. After I had written these three last sonnets, wherein I spake unto my lady, telling her almost the whole of my condition, it seemed to me that I should be silent, having said enough concerning myself. But albeit I spake not to her again, yet it behoved me afterward to write of another matter, more noble than the foregoing. And for that the occasion of what I then wrote may be found pleasant in the hearing, I will relate it as briefly as I may.

XVIII. Through the sore change in mine aspect, the secret of my heart was now understood of many. Which thing being thus, there came a day when certain ladies to whom it was well known (they having been with me at divers time in my trouble) were met together for the pleasure of gentle company. And as I was going that way by chance, (but I think rather by the will of fortune,) I heard one of them call unto me, and she

that called was a lady of very sweet speech. And when I had come close up with them, and perceived that they had not among them mine excellent lady, I was reassured; and saluted them, asking of their pleasure. The ladies were many; divers of whom were laughing one to another, while divers gazed at me as though I should speak anon. But when I still spake not, one of them, who before had been talking with another, addressed me by my name, saying, "To what end lovest thou this lady, seeing that thou canst not support her presence? Now tell us this thing, that we may know it: for certainly the end of such a love must be worthy of knowledge." And when she had spoken these words, not she only, but all they that were with her, began to observe me, waiting for my reply. Whereupon I said thus unto them: "Ladies, the end and aim of my Love was but the salutation of that lady of whom I conceive that ye are speaking; wherein alone I found that beatitude which is the goal of desire. And now that it hath pleased her to deny me this, Love, my Master, of his great goodness, hath placed all my beatitude there where my hope will not fail me." Then those ladies began to talk closely together; and as I have seen snow fall among the rain, so was their talk mingled with sighs. But after a little, that lady who had been the first to address me, addressed me again in these words: "We pray thee that thou wilt tell us wherein abideth this thy beatitude." And answering, I said but this much: "In those words that do praise my lady." To the which she rejoined: "If thy speech were true, those words that thou didst write concerning thy condition would have been written with another intent."

Then I, being almost put to shame because of her answer, went out from among them; and as I walked, I said within myself: "Seeing that there is so much beatitude in those words which do praise my lady, wherefore hath my speech of her been different?" And then I resolved that thenceforward I would choose for the theme of my writings only the praise of this most gracious being. But when I had thought exceedingly, it seemed to me that I had taken to myself a theme which was much too lofty, so that I dared not begin; and I remained during several days in the desire of speaking, and the fear of beginning.

XIX. After which it happened, as I passed one day along a path which lay beside a stream of very clear water, that there came upon me a great desire to say somewhat in rhyme: but when I began thinking how I should say it, methought that to speak of her were unseemly, unless I spoke to other ladies in the second person; which is to say, not to *any* other ladies, but only to such as are so called because they are gentle, let alone for mere womanhood. Whereupon I declare that my tongue spake as though by its own impulse, and said, "Ladies that have intelligence in love." These words I laid up in my mind with great gladness, conceiving to take them as my commencement. Wherefore, having returned to the city I spake of, and considered thereof during certain days, I began a poem with this beginning, constructed in the mode which will be seen below in its division. The poem begins here: —

LADIES that have intelligence in love,
Of mine own lady I would speak with you;

Not that I hope to count her praises through,
But telling what I may, to ease my mind.
And I declare that when I speak thereof,
Love sheds such perfect sweetness over me
That if my courage failed not, certainly
To him my listeners must be all resigned.
Wherefore I will not speak in such large kind
That mine own speech should foil me, which were base;
But only will discourse of her high grace
In these poor words, the best that I can find,
With you alone, dear dames and damozels:
'T were ill to speak thereof with any else.

An Angel, of his blessed knowledge, saith
To God: "Lord, in the world that Thou hast made,
A miracle in action is displayed,
By reason of a soul whose splendors fare
Even hither: and since Heaven requireth
Naught saving her, for her it prayeth Thee,
Thy Saints crying aloud continually."
Yet Pity still defends our earthly share
In that sweet soul; God answering thus the prayer.
"My well-belovèd, suffer that in peace
Your hope remain, while so My pleasure is,
There where one dwells who dreads the loss of her:
And who in Hell unto the doomed shall say,
'I have looked on that for which God's chosen pray.'"

My lady is desired in the high Heaven:
Wherefore, it now behoveth me to tell,
Saying: Let any maid that would be well
Esteemed keep with her: for as she goes by,
Into foul hearts a deathly chill is driven
By Love, that makes ill thought to perish there:
While any who endures to gaze on her
Must either be ennobled,[1] or else die.
When one deserving to be raised so high
Is found, 't is then her power attains its proof,
Making his heart strong for his soul's behoof
With the full strength of meek humility.
Also this virtue owns she, by God's will:
Who speaks with her can never come to ill.

Love saith concerning her: "How chanceth it
That flesh, which is of dust, should be thus pure?"

[1] We find almost these same words in Provençal poetry: —

"Lo plus nescis hom del renh
Que la veya ni remir
Deuria esser al partir
Savis e de belh captenh."

Mahn, Werke der Troubadours, II, 121 — K.

Then, gazing always, he makes oath: "Forsure,
This is a creature of God till now unknown."
She hath that paleness of the pearl that 's fit
In a fair woman, so much and not more;
She is as high as Nature's skill can soar;
Beauty is tried by her comparison.
Whatever her sweet eyes are turned upon,
Spirits of love do issue thence in flame,
Which through their eyes who then may look on them
Pierce to the heart's deep chamber every one.
And in her smile Love's image you may see;
Whence none can gaze upon her steadfastly.

Dear Song, I know thou wilt hold gentle speech
With many ladies, when I send thee forth:
Wherefore, (being mindful that thou hadst thy birth
From Love, and art a modest, simple child,)
Whomso thou meetest, say thou this to each:
"Give me good speed! To her I wend along
In whose much strength my weakness is made strong."
And if, i' the end, thou wouldst not be beguiled
Of all thy labor, seek not the defiled
And common sort; but rather choose to be
Where man and woman dwell in courtesy.
So to the road thou shalt be reconciled,
And find the lady, and with the lady, Love.
Commend thou me to each, as doth behove.

This poem, that it may be better understood, I will divide more subtly than the others preceding; and therefore I will make three parts of it. The first part is a proem to the words following. The second is the matter treated of. The third is, as it were, a handmaid to the preceding words. The second begins here, "An angel"; the third here, "Dear Song, I know." The first part is divided into four. In the first, I say to whom I mean to speak of my Lady, and wherefore I will so speak. In the second, I say what she appears to myself to be when I reflect upon her excellence, and what I would utter if I lost not courage. In the third, I say what it is I purpose to speak so as not to be impeded by faintheartedness. In the fourth, repeating to whom I purpose speaking, I tell the reason why I speak to them. The second begins here, "And I declare"; the third here, "Wherefore I will not speak"; the fourth here, "With you alone." Then, when I say "An angel," I begin treating of this lady: and this part is divided into two. In the first, I tell what is understood of her in heaven. In the second, I tell what is understood of her on earth: here, "My lady is desired." This second part is divided into two; for, in the first, I speak of her as regards the nobleness of her soul, relating some of her virtues proceeding from her soul; in the second, I speak of her as regards the nobleness of her body, narrating some of her beauties: here, "Love saith concerning her." This second part is divided into two, for, in the first, I

speak of certain beauties which belong to the whole person; in the second, I speak of certain beauties which belong to a distinct part of the person: here, "Whatever her sweet eyes." This second part is divided into two; for, in the one, I speak of the eyes, which are the beginning of love; in the second, I speak of the mouth, which is the end of love. And that every vicious thought may be discarded herefrom, let the reader remember that it is above written that the greeting of this lady, which was an act of her mouth, was the goal of my desires, while I could receive it. Then, when I say, "Dear Song, I know," I add a stanza as it were handmaid to the others, wherein I say what I desire from this my poem. And because this last part is easy to understand, I trouble not myself with more divisions. I say, indeed, that the further to open the meaning of this poem, more minute divisions ought to be used; but nevertheless he who is not of wit enough to understand it by these which have been already made is welcome to leave it alone; for certes, I fear I have communicated its sense to too many by these present divisions, if it so happened that many should hear it.[1]

XX. When this song was a little gone abroad, a certain one of my friends, hearing the same, was pleased to question me, that I should tell him what thing love is; it may be, conceiving from the words thus heard a hope of me beyond my desert. Wherefore I, thinking that after such discourse it were well to say somewhat of the nature of Love, and also in accordance with my friend's desire, proposed to myself to write certain words in the which I should treat of this argument. And the sonnet that I then made is this:

Love and the gentle heart are one same thing,
Even as the wise man[2] in his ditty saith:
Each, of itself, would be such life in death
As rational soul bereft of reasoning.
'T is Nature makes them when she loves: a king
Love is, whose palace where he sojourneth
Is called the Heart; there draws he quiet breath
At first, with brief or longer slumbering.
Then beauty seen in virtuous womankind
Will make the eyes desire, and through the heart
Send the desiring of the eyes again;
Where often it abides so long enshrined
That Love at length out of his sleep will start.
And women feel the same for worthy men.

This sonnet is divided into two parts. In the first, I speak of him according to his power. In the second, I speak of him according as his power

[1] It seems probable that Dante had in mind here the *trobar clus* or *escur* of the Troubadours, which Arnaut Daniel especially affected. It is rather interesting to compare also Browning's views of his own poetry, in the letter to W. G. Kingsland, 1868. Cf. Corson, Introduction to Browning, p. 75. — K.

[2] Guido Guinicelli, in the canzone, the first stanza of which is as follows: —

"Within the gentle heart Love shelters him
As birds within the green shade of the grove.
Before the gentle heart, in nature's scheme,
Love was not, nor the gentle heart ere Love
For with the sun, at once,
So sprang the light immediately; nor was
Its birth before the sun's.
And Love hath his effect in gentleness
Of very self; even as
Within the middle fire the heat's excess."

translates itself into act. The second part begins here, "Then beauty seen." The first is divided into two. In the first, I say in what subject this power exists. In the second, I say how this subject and this power are produced together, and how the one regards the other, as form does matter. The second begins here, "'T is Nature." Afterwards when I say, "Then beauty seen in virtuous womankind," I say how this power translates itself into act; and, first, how it so translates itself in a man, then how it so translates itself in a woman: here, "And women feel."

XXI. Having treated of love in the foregoing, it appeared to me that I should also say something in praise of my lady, wherein it might be set forth how love manifested itself when produced by her; and how not only she could awaken it where it slept, but where it was not she could marvellously create it. To the which end I wrote another sonnet; and it is this: —

My lady carries love within her eyes;
All that she looks on is made pleasanter;
Upon her path men turn to gaze at her;
He whom she greeteth feels his heart to rise,
And droops his troubled visage, full of sighs,
And of his evil heart is then aware:
Hate loves, and pride becomes a worshipper.
O women, help to praise her in somewise.
Humbleness, and the hope that hopeth well,
By speech of hers into the mind are brought,
And who beholds is blessèd oftenwhiles.
The look she hath when she a little smiles
Cannot be said, nor holden in the thought; [1]
'T is such a new and gracious miracle.

This sonnet has three sections. In the first, I say how this lady brings this power into action by those most noble features, her eyes; and, in the third, I say this same as to that most noble feature, her mouth. And between these two sections is a little section, which asks, as it were, help for the previous section and the subsequent; and it begins here, "O women, help." The third begins here, "Humbleness." The first is divided into three; for, in the first, I say how she with power makes noble that which she looks upon; and this is as much as to say that she brings Love, in power, thither where he is not. In the second, I say how she brings Love, in act, into the hearts of all those whom she sees. In the third, I tell what she afterwards, with virtue, operates upon their hearts. The second begins, "Upon her path"; the third, "He whom she greeteth." Then, when I say "O women, help," I intimate to whom it is my intention to speak, calling on women to help me to honor her. Then, when I say, "Humbleness," I say that same which is said in the first part, regarding two acts of her mouth, one whereof is her most sweet speech, and the other her marvellous smile. Only, I say not of this last how it operates upon the hearts of others, because memory cannot retain this smile, nor its operation.

[1] This same idea is expressed in the *Paradise*, xviii. 9–11. — K.

XXII. Not many days after this (it being the will of the most High God, who also from Himself put not away death), the father of wonderful Beatrice, going out of this life, passed certainly into glory. Thereby it happened, as of very sooth it might not be otherwise, that this lady was made full of the bitterness of grief: seeing that such a parting is very grievous unto those friends who are left, and that no other friendship is like to that between a good parent and a good child; and furthermore considering that this lady was good in the supreme degree, and her father (as by many it hath been truly averred) of exceeding goodness. And because it is the usage of that city that men meet with men in such a grief, and women with women, certain ladies of her companionship gathered themselves unto Beatrice, where she kept alone in her weeping: and as they passed in and out, I could hear them speak concerning her, how she wept. At length two of them went by me, who said: "Certainly she grieveth in such sort that one might die for pity, beholding her." Then, feeling the tears upon my face, I put up my hands to hide them: and had it not been that I hoped to hear more concerning her (seeing that where I sat, her friends passed continually in and out), I should assuredly have gone thence to be alone, when I felt the tears come. But as I still sat in that place, certain ladies again passed near me, who were saying among themselves: "Which of us shall be joyful any more, who have listened to this lady in her piteous sorrow?" And there were others who said as they went by me: "He that sitteth here could not weep more if he had beheld her as we have beheld her"; and again: "He is so altered that he seemeth not as himself." And still as the ladies passed to and fro, I could hear them speak after this fashion of her and of me.

Wherefore afterwards, having considered and perceiving that there was herein matter for poesy, I resolved that I would write certain rhymes in the which should be contained all that those ladies had said. And because I would willingly have spoken to them if it had not been for discreetness, I made in my rhymes as though I had spoken and they had answered me. And thereof I wrote two sonnets; in the first of which I addressed them as I would fain have done; and in the second related their answer, using the speech that I had heard from them, as though it had been spoken unto myself. And the sonnets are these: —

I.

You that thus wear a modest countenance
With lids weighed down by the heart's heaviness,
Whence come you, that among you every face
Appears the same, for its pale troubled glance?
Have you beheld my lady's face, perchance,
Bowed with the grief that Love makes full of grace?
Say now, "This thing is thus"; as my heart says,
Marking your grave and sorrowful advance.
And if indeed you come from where she sighs
And mourns, may it please you (for his heart's relief)
To tell how it fares with her unto him

Who knows that you have wept, seeing your eyes,
And is so grieved with looking on your grief
That his heart trembles and his sight grows dim?

This sonnet is divided into two parts. In the first, I call and ask these ladies whether they come from her, telling them that I think they do, because they return the nobler. In the second, I pray them to tell me of her; and the second begins here, "And if indeed."

II.

Canst thou indeed be he that still would sing
Of our dear lady unto none but us?
For though thy voice confirms that it is thus,
Thy visage might another witness bring.
And wherefore is thy grief so sore a thing
That grieving thou mak'st others dolorous?
Hast thou too seen her weep, that thou from us
Canst not conceal thine inward sorrowing?
Nay, leave our woe to us: let us alone:
'T were sin if one should strive to soothe our woe,
For in her weeping we have heard her speak;
Also her look 's so full of her heart's moan
That they who should behold her, looking so,
Must fall aswoon, feeling all life grow weak.

This sonnet has four parts, as the ladies in whose person I rely had four forms of answer. And, because these are sufficiently shown above, I stay not to explain the purport of the parts, and therefore I only discriminate them. The second begins here, "And wherefore is thy grief"; the third here, "Nay, leave our woe"; the fourth, "Also her look."

XXIII. A few days after this, my body became afflicted with a painful infirmity, whereby I suffered bitter anguish for many days, which at last brought me unto such weakness that I could no longer move. And I remember that on the ninth day, being overcome with intolerable pain, a thought came into my mind concerning my lady: but when it had a little nourished this thought, my mind returned to its brooding over mine enfeebled body. And then perceiving how frail a thing life is, even though health keep with it, the matter seemed to me so pitiful that I could not choose but weep; and weeping I said within myself: "Certainly it must some time come to pass that the very gentle Beatrice will die." Then, feeling bewildered, I closed mine eyes; and my brain began to be in travail as the brain of one frantic, and to have such imaginations as here follow.

And at the first, it seemed to me that I saw certain faces of women with their hair loosened, which called out to me, "Thou shalt surely die"; after the which, other terrible and unknown appearances said unto me, "Thou art dead." At length, as my phantasy held on in its wanderings, I came to be I knew not where, and to behold a throng of dishevelled ladies won-

derfully sad, who kept going hither and thither weeping. Then the sun went out, so that the stars showed themselves, and they were of such a color that I knew they must be weeping: and it seemed to me that the birds fell dead out of the sky, and that there were great earthquakes. With that, while I wondered in my trance, and was filled with a grievous fear, I conceived that a certain friend came unto me and said: "Hast thou not heard? She that was thine excellent lady hath been taken out of life." Then I began to weep very piteously; and not only in mine imagination, but with mine eyes, which were wet with tears. And I seemed to look towards Heaven, and to behold a multitude of angels who were returning upwards, having before them an exceedingly white cloud: and these angels were singing together gloriously, and the words of their song were these: "*Osanna in excelsis*"; and there was no more that I heard. Then my heart that was so full of love said unto me: "It is true that our lady lieth dead"; and it seemed to me that I went to look upon the body wherein that blessed and most noble spirit had had its abiding-place. And so strong was this idle imagining, that it made me to behold my lady in death, whose head certain ladies seemed to be covering with a white veil; and who was so humble of her aspect that it was as though she had said, "I have attained to look on the beginning of peace." And therewithal I came unto such humility by the sight of her, that I cried out upon Death, saying: "Now come unto me, and be not bitter against me any longer: surely, there where thou hast been, thou hast learned gentleness. Wherefore come now unto me who do greatly desire thee: seest thou not that I wear thy color already?" And when I had seen all those offices performed that are fitting to be done unto the dead, it seemed to me that I went back unto mine own chamber, and looked up towards Heaven. And so strong was my phantasy that I wept again in very truth, and said with my true voice: "O excellent soul! how blessed is he that now looketh upon thee!"

And as I said these words, with a painful anguish of sobbing and another prayer unto Death, a young and gentle lady, who had been standing beside me where I lay, conceiving that I wept and cried out because of the pain of mine infirmity, was taken with trembling and began to shed tears. Whereby other ladies, who were about the room, becoming aware of my discomfort by reason of the moan that she made (who indeed was of my very near kindred), led her away from where I was, and then set themselves to awaken me, thinking that I dreamed, and saying: "Sleep no longer, and be not disquieted."

Then, by their words, this strong imagination was brought suddenly to an end, at the moment that I was about to say, "O Beatrice! peace be with thee." And already I had said, "O Beatrice!" when being aroused, I opened mine eyes, and knew that it had been a deception. But albeit I had indeed uttered her name, yet my voice was so broken with sobs, that it was not understood by these ladies; so that in spite of the sore shame that I felt, I turned towards them by Love's counselling. And when they beheld me, they began to say, "He seemeth as one dead," and to whisper among themselves, "Let us strive if we may not comfort him." Whereupon they spake to me many soothing words, and questioned me moreover touching the cause of my fear. Then I, being somewhat reassured, and

having perceived that it was a mere phantasy, said unto them, "This thing it was that made me afeard"; and told them of all that I had seen, from the beginning even unto the end, but without once speaking the name of my lady. Also, after I had recovered from my sickness, I bethought me to write these things in rhyme; deeming it a lovely thing to be known. Whereof I wrote this poem: —

A VERY pitiful lady, very young,
Exceeding rich in human sympathies,
Stood by, what time I clamored upon Death
And at the wild words wandering on my tongue
And at the piteous look within mine eyes
She was affrighted, that sobs choked her breath.
So by her weeping where I lay beneath,
Some other gentle ladies came to know
My state, and made her go:
Afterward, bending themselves over me,
One said, "Awaken thee!"
And one, "What thing thy sleep disquieteth?"
With that, my soul woke up from its eclipse,
The while my lady's name rose to my lips:

But uttered in a voice so sob-broken,
So feeble with the agony of tears,
That I alone might hear it in my heart;
And though that look was on my visage then
Which he who is ashamed so plainly wears,
Love made that I through shame held not apart,
But gazed upon them. And my hue was such
That they looked at each other and thought of death;
Saying under their breath
Most tenderly, "O let us comfort him":
Then unto me: "What dream
Was thine, that it hath shaken thee so much?"
And when I was a little comforted,
"This, ladies, was the dream I dreamt," I said.

"I was a-thinking how life fails with us
Suddenly after such a little while;
When Love sobbed in my heart, which is his home.
Whereby my spirit waxed so dolorous
That in myself I said, with sick recoil:
'Yea, to my lady too this Death must come.'
And therewithal such a bewilderment
Possessed me, that I shut mine eyes for peace;
And in my brain did cease
Order of thought, and every healthful thing.
Afterwards, wandering
Amid a swarm of doubts that came and went,

Some certain women's faces hurried by,
And shrieked to me, 'Thou too shalt die, shalt die!'

"Then saw I many broken hinted sights
In the uncertain state I stepped into.
Meseemed to be I know not in what place,
Where ladies through the streets, like mournful lights,
Ran with loose hair, and eyes that frightened you,
By their own terror, and a pale amaze:
The while, little by little, as I thought,
The sun ceased, and the stars began to gather,
And each wept at the other;
And birds dropped in mid-flight out of the sky;
And earth shook suddenly;
And I was 'ware of one, hoarse and tired out,
Who asked of me: 'Hast thou not heard it said? . . .
Thy lady, she that was so fair, is dead.'

"Then lifting up mine eyes, as the tears came,
I saw the Angels, like a rain of manna,
In a long flight flying back Heavenward;
Having a little cloud in front of them,
After the which they went and said, 'Hosanna';
And if they had said more, you should have heard.
Then Love said, 'Now shall all things be made clear:
Come and behold our lady where she lies.'
These 'wildering phantasies
Then carried me to see my lady dead.
Even as I there was led,
Her ladies with a veil were covering her;
And with her was such very humbleness
That she appeared to say, 'I am at peace.'

"And I became so humble in my grief,
Seeing in her such deep humility,
That I said: 'Death, I hold thee passing good
Henceforth, and a most gentle sweet relief,
Since my dear love has chosen to dwell with thee:
Pity, not hate, is thine, well understood.
Lo! I do so desire to see thy face
That I am like as one who nears the tomb;
My soul entreats thee, Come.'
Then I departed, having made my moan;
And when I was alone
I said, and cast my eyes to the High Place:
'Blessed is he, fair soul, who meets thy glance!'
. . . Just then you woke me, of your complaisaùnce."

This poem has two parts. In the first, speaking to a person undefined, I tell how I was aroused from a vain phantasy by certain ladies, and how I promised them to tell what it was. In the second, I say how I told them. The second part begins here, "I was a-thinking." The first part divides into two. In the first, I tell that which certain ladies, and which one singly, did and said because of my phantasy, before I had returned into my right senses. In the second, I tell what these ladies said to me after I had left off this wandering: and it begins here, "But uttered in a voice." Then, when I say, "I was a-thinking," I say how I told them this my imagination; and concerning this I have two parts. In the first, I tell, in order, this imagination. In the second, saying at what time they called me, I covertly thank them: and this part begins here, "Just then you woke me."

XXIV. After this empty imagining, it happened on a day, as I sat thoughtful, that I was taken with such a strong trembling at the heart, that it could not have been otherwise in the presence of my lady. Whereupon I perceived that there was an appearance of Love beside me, and I seemed to see him coming from my lady; and he said, not aloud but within my heart: "Now take heed that thou bless the day when I entered into thee; for it is fitting that thou shouldst do so." And with that my heart was so full of gladness, that I could hardly believe it to be of very truth mine own heart and not another.

A short while after these words which my heart spoke to me with the tongue of Love, I saw coming towards me a certain lady who was very famous for her beauty, and of whom that friend whom I have already called the first among my friends had long been enamoured. This lady's right name was Joan; but because of her comeliness (or at least it was so imagined) she was called of many *Primavera* (Spring), and went by that name among them. Then looking again, I perceived that the most noble Beatrice followed after her. And when both these ladies had passed by me, it seemed to me that Love spake again in my heart, saying: "She that came first was called Spring, only because of that which was to happen on this day. And it was I myself who caused that name to be given her; seeing that as the Spring cometh first in the year, so should she come first on this day,[1] when Beatrice was to show herself after the vision of her servant. And even if thou go about to consider her right name, it is also as one should say, 'She shall come first': inasmuch as her name, Joan, is taken from that John who went before the True Light, saying: '*Ego vox clamatis in deserto: Parate viam Domini.*'"[2] And also it seemed to me that he added other words, to wit: "He who should inquire delicately touching this matter, could not but call Beatrice by mine own name, which is to say, Love; beholding her so like unto me."

Then I, having thought of this, imagined to write it with rhymes and send it unto my chief friend; but setting aside certain words[3] which

[1] There is a play in the original upon the words *Primavera* (Spring) and *prima verrà* (she shall come first), to which I have given as near an equivalent as I could.

[2] "I am the voice of one crying in the wilderness: 'Prepare ye the way of the Lord.'"

[3] That is (as I understand it), suppressing, from delicacy towards his friend, the words in which Love describes Joan as merely the forerunner of Beatrice. And perhaps in the latter part of this sentence a reproach is gently conveyed to the fickle Guido Cavalcanti, who may

seemed proper to be set aside, because I believed that his heart still regarded the beauty of her that was called Spring. And I wrote this sonnet: —

I FELT a spirit of love begin to stir
Within my heart, long time unfelt till then;
And saw Love coming towards me fair and fain,
(That I scarce knew him for his joyful cheer,)
Saying, "Be now indeed my worshipper!"
And in his speech he laughed and laughed again.
Then, while it was his pleasure to remain,
I chanced to look the way he had drawn near,
And saw the Ladies Joan and Beatrice
Approach me, this the other following,
One and a second marvel instantly.
And even as now my memory speaketh this,
Love spake it then: "The first is christened Spring;
The second Love, she is so like to me."

This sonnet has many parts: whereof the first tells how I felt awakened within my heart the accustomed tremor, and how it seemed that Love appeared to me joyful from afar. The second says how it appeared to me that Love spake within my heart, and what was his aspect. The third tells how, after he had in such wise been with me a space, I saw and heard certain things. The second part begins here, "Saying, 'Be now'"; the third here, "Then, while it was his pleasure." The third part divides into two. In the first, I say what I saw. In the second, I say what I heard; and it begins here, "Love spake it then."

XXV. It might be here objected unto me, (and even by one worthy of controversy,) that I have spoken of Love as though it were a thing outward and visible: not only a spiritual essence, but as a bodily substance also. The which thing, in absolute truth, is a fallacy; Love not being of itself a substance, but an accident of substance. Yet that I speak of Love as though it were a thing tangible and even human, appears by three things which I say thereof. And firstly, I say that I perceived Love coming towards me; whereby, seeing that *to come* bespeaks locomotion, and seeing also how philosophy teacheth us that none but a corporeal substance hath locomotion, it seemeth that I speak of Love as of a corporeal substance. And secondly, I say that Love smiled: and thirdly, that Love spake; faculties (and especially the risible faculty) which appear proper unto man: whereby it further seemeth that I speak of Love as of a man. Now that this matter may be explained, (as is fitting,) it must first be remembered that anciently they who wrote poems of Love wrote not in the vulgar tongue, but rather certain poets in the Latin tongue. I mean, among us, although perchance the same may have been among others, and although likewise, as among the Greeks, they were not writers of spoken language, but men of letters treated of these things.[1] And indeed it is

already have transferred his homage (though Dante had not then learned it) from Joan to Mandetta.

[1] On reading Dante's treatise *De Vulgari Eloquio*, it will be found that the distinction which he intends here is not between one lan-

not a great number of years since poetry began to be made in the vulgar tongue; the writing of rhymes in spoken language corresponding to the writing in metre of Latin verse, by a certain analogy. And I say that it is but a little while, because if we examine the language of *oco* and the language of *sì*,[1] we shall not find in those tongues any written thing of an earlier date than the last hundred and fifty years. Also the reason why certain of a very mean sort obtained at the first some fame as poets is, that before them no man has written verses in the language of *sì*: and of these, the first was moved to the writing of such verses by the wish to make himself understood of a certain lady, unto whom Latin poetry was difficult. This thing is against such as rhyme concerning other matters than love; that mode of speech having been first used for the expression of love alone.[2] Wherefore, seeing that poets have a license allowed them that is not allowed unto the writers of prose, and seeing also that they who write in rhyme are simply poets in the vulgar tongue, it becomes fitting and reasonable that a larger license should be given to these than to other modern writers; and that any metaphor or rhetorical similitude which is permitted unto poets, should also be counted not unseemly in the rhymers of the vulgar tongue. Thus, if we perceive that the former have caused inanimate things to speak as though they had sense and reason, and to discourse one with another; yea, and not only actual things, but such also as have no real existence (seeing that they have made things which are not, to speak; and oftentimes written of those which are merely accidents as though they were substances and things human); it should therefore be permitted to the latter to do the like; which is to say, not inconsiderately, but with such sufficient motive as may afterwards be set forth in prose.

That the Latin poets have done thus, appears through Virgil, where he saith that Juno (to wit, a goddess hostile to the Trojans) spake unto Æolus, master of the Winds; as it is written in the first book of the Æneid, *Æole, namque tibi*,[3] *etc*; and that this master of the Winds made reply: *Tuus, o regina, quid optes — Explorare labor, mihi jussa capessere fas est*.[4] And through the same poet, the inanimate thing speaketh unto the animate, in the third book of the Æneid, where it is written: *Dardanidæ duri, etc*.[5] With Lucan, the animate thing speaketh to the inanimate; as thus: *Multum, Roma, tamen debes civilibus armis*.[6] In Horace, man

guage, or dialect, and another; but between "vulgar speech" (that is, the language handed down from mother to son without any conscious use of grammar or syntax), and language as regulated by grammarians and the laws of literary composition, and which Dante calls simply "Grammar."

[1] *I.e.*, the languages of Provence and Tuscany.

[2] It strikes me that this curious passage furnishes a reason, hitherto (I believe) overlooked, why Dante put such of his lyrical poems as relate to philosophy into the form of love-poems. He liked writing in Italian rhyme rather than Latin metre; he thought Italian rhyme ought to be confined to love-poems: therefore whatever he wrote (at this age) had to take the form of a love-poem. Thus any poem by Dante not concerning love is later than his twenty-seventh year (1291–2), when he wrote the prose of the *Vita Nuova;* the poetry having been written earlier, at the time of the events referred to.

[3] "For to thee, O Æolus," etc. — K.

[4] "'Tis thy task, O Queen, to consider what thou desirest; mine it is to fulfill thy commands." — K.

[5] "Ye hardy sons of Dardanus," etc. — K.

[6] "Still, much dost thou owe, O Rome, to the arms of thy citizens." — K.

is made to speak to his own intelligence as unto another person; (and not only hath Horace done this, but herein he followeth the excellent Homer,) as thus in his Poetics: *Dic mihi, Musa, virum, etc.*[1] Through Ovid, Love speaketh as a human creature, in the beginning of his discourse *De Remediis Amoris:* as thus: *Bella mihi, video, bella parantur, ait.*[2] By which ensamples this thing shall be made manifest unto such as may be offended at any part of this my book. And lest some of the common sort should be moved to jeering hereat, I will here add, that neither did these ancient poets speak thus without consideration, nor should they who are makers of rhyme in our day write after the same fashion, having no reason in what they write; for it were a shameful thing if one should rhyme under the semblance of metaphor or rhetorical similitude, and afterwards, being questioned thereof, should be unable to rid his words of such semblance, unto their right understanding. Of whom, (to wit, of such as rhyme thus foolishly,) myself and the first among my friends[3] do know many.

XXVI. But returning to the matter of my discourse. This excellent lady of whom I spake in what hath gone before, came at last into such favor with all men, that when she passed anywhere folk ran to behold her; which thing was a deep joy to me: and when she drew near unto any, so much truth and simpleness entered into his heart, that he dared neither to lift his eyes nor to return her salutation: and unto this, many who have felt it can bear witness. She went along crowned and clothed with humility, showing no whit of pride in all that she heard and saw: and when she had gone by, it was said of many, "This is not a woman, but one of the beautiful angels of Heaven": and there were some that said: "This is surely a miracle; blessed be the Lord, who hath power to work thus marvellously." I say, of very sooth, that she showed herself so gentle and so full of all perfection, that she bred in those who looked upon her a soothing quiet beyond any speech; neither could any look upon her without sighing immediately. These things, and things yet more wonderful, were brought to pass through her miraculous virtue. Wherefore I, considering thereof and wishing to resume the endless tale of her praises, resolved to write somewhat wherein I might dwell on her surpassing influence; to the end that not only they who had beheld her, but others also, might know as much concerning her as words could give to the understanding. And it was then that I wrote this sonnet: —

My lady looks so gentle and so pure
  When yielding salutation by the way,
  That the tongue trembles and has naught to say,
And the eyes, which fain would see, may not endure.
And still, amid the praise she hears secure,
  She walks with humbleness for her array;
  Seeming a creature sent from Heaven to stay
On earth, and show a miracle made sure.

[1] "Tell me, O Muse, of the man," etc. — K.

[2] "Wars, he says, I see are preparing against me." — K.

[3] Guido Cavalcanti. — K.

She is so pleasant in the eyes of men
That through the sight the inmost heart doth gain
A sweetness which needs proof to know it by:
And from between her lips there seems to move
A soothing essence that is full of love,
Saying for ever to the spirit, "Sigh!"

XXVII. This sonnet is so easy to understand, from what is afore narrated, that it needs no division; and therefore, leaving it, I say also that this excellent lady came unto such favor with all men, that not only she herself was honored and commended, but through her companionship, honor and commendation came unto others. Wherefore I, perceiving this, and wishing that it should also be made manifest to those that beheld it not, wrote the sonnet here following; wherein is signified the power which her virtue had upon other ladies: —

For certain he hath seen all perfectness
Who among other ladies hath seen mine:
They that go with her humbly should combine
To thank their God for such peculiar grace.
So perfect is the beauty of her face
That it begets in no wise any sign
Of envy, but draws round her a clear line
Of love, and blessed faith, and gentleness.
Merely the sight of her makes all things bow:
Not she herself alone is holier
Than all; but hers, through her, are raised above.
From all her acts such lovely graces flow
That truly one may never think of her
Without a passion of exceeding love.

This sonnet has three parts. In the first, I say in what company this lady appeared most wondrous. In the second, I say how gracious was her society. In the third, I tell of the things which she, with power, worked upon others. The second begins here, "They that go with her"; the third here, "So perfect." This last part divides into three. In the first, I tell what she operated upon women, that is, by their own faculties. In the second, I tell what she operated in them through others. In the third, I say how she not only operated in women, but in all people; and not only while herself present, but, by memory of her, operated wondrously. The second begins here, "Merely the sight"; the third here, "From all her acts."

XXVIII. Thereafter on a day, I began to consider that which I had said of my lady: to wit, in these two sonnets aforegone: and becoming aware that I had not spoken of her immediate effect on me at that especial time, it seemed to me that I had spoken defectively. Whereupon I resolved to write somewhat of the manner wherein I was then subject to her influence, and of what her influence then was. And conceiving that I should not be able to say these things in the small compass of a sonnet, I began therefore a poem with this beginning: —

LOVE hath so long possessed me for his own
And made his lordship so familiar
That he, who at first irked me, is now grown
Unto my heart as its best secrets are.
And thus, when he in such sore wise doth mar
My life that all its strength seems gone from it,
Mine inmost being then feels throughly quit
Of anguish, and all evil keeps afar.
Love also gathers to such power in me
That my sighs speak, each one a grievous thing,
Always soliciting
My lady's salutation piteously.
Whenever she beholds me, it is so,
Who is more sweet than any words can show.

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* * * * * *

XXIX. *Quomodo sedet sola civitas plena populo! facta est quasi vidua domina gentium!* [1]

I was still occupied with this poem, (having composed thereof only the above written stanza,) when the Lord God of justice called my most gracious lady unto Himself, that she might be glorious under the banner of that blessed Queen Mary, whose name had always a deep reverence in the words of holy Beatrice. And because haply it might be found good that I should say somewhat concerning her departure, I will herein declare what are the reasons which make that I shall not do so.

And the reasons are three. The first is, that such matter belongeth not of right to the present argument; if one consider the opening of this little book.[2] The second is, that even though the present argument required it, my pen doth not suffice to write in a fit manner of this thing. And the third is, that were it both possible and of absolute necessity, it would still be unseemly for me to speak thereof, seeing that thereby it must behove me to speak also mine own praises: a thing that in whosoever doeth it is worthy of blame.[3] For the which reasons, I will leave this matter to be treated of by some other than myself.

Nevertheless, as the number nine, which number hath often had mention in what hath gone before, (and not, as it might appear, without reason,) seems also to have borne a part in the manner of her death: it is therefore right that I should say somewhat thereof. And for this cause, having first said what was the part it bore herein, I will afterwards point out a reason which made that this number was so closely allied unto my lady.

XXX. I say, then, that according to the division of time in Italy her

[1] "How doth the city sit solitary, that was full of people! how is she become as a widow, she that was great among the nations!" — *Lamentations of Jeremiah*, i. 1.

[2] See paragraph I.

[3] This passage explains the words in *Hell*, iv. 100, "Now fitter left untold," evidently meaning that the matters spoken of were the praises of Dante. — K.

most noble spirit departed from among us in the first hour of the ninth day of the month; and according to the division of time in Syria, in the ninth month of the year: seeing that Tismim, which with us is October, is there the first month. Also she was taken from among us in that year of our reckoning (to wit, of the years of our Lord) in which the perfect number was nine times multiplied within that century wherein she was born into the world: which is to say, the thirteenth century of Christians.[1]

And touching the reason why this number was so closely allied unto her, it may peradventure be this. According to Ptolemy, (and also to the Christian verity,) the revolving heavens are nine; and according to the common opinion among astrologers, these nine heavens together have influence over the earth. Wherefore it would appear that this number was thus allied unto her for the purpose of signifying that, at her birth, all these nine heavens were at perfect unity with each other as to their influence. This is one reason that may be brought: but more narrowly considering, and according to the infallible truth, this number was her own self: that is to say, by similitude. As thus. The number three is the root of the number nine; seeing that without the interposition of any other number, being multiplied merely by itself, it produceth nine, as we manifestly perceive that three times three are nine. Thus, three being of itself the efficient of nine, and the Great Efficient of Miracles being of Himself Three Persons, (to wit: the Father, the Son, and the Holy Spirit,) which, being Three, are also One: this lady was accompanied by the number nine to the end that men might clearly perceive her to be a nine, that is, a miracle, whose only root is the Holy Trinity. It may be that a more subtile person would find for this thing a reason of greater subtilty: but such is the reason that I find, and that liketh me best.

XXXI. After this most gracious creature had gone out from among us, the whole city came to be as it were widowed and despoiled of all dignity. Then I, left mourning in this desolate city, wrote unto the principal persons thereof, in an epistle, concerning its condition; taking for my commencement those words of Jeremias: *Quomodo sedet sola civitas! etc.* And I make mention of this, that none may marvel wherefore I set down these words before, in beginning to treat of her death. Also if any should blame me, in that I do not transcribe that epistle whereof I have spoken, I will make it mine excuse that I began this little book with the intent that it should be written altogether in the vulgar tongue; wherefore, seeing that the epistle I speak of is in Latin, it belongeth not to mine undertaking: more especially as I know that my chief friend,[2] for whom I write this book, wished also that the whole of it should be in the vulgar tongue.

XXXII. When mine eyes had wept for some while, until they were so weary with weeping that I could no longer through them give ease to my sorrow, I bethought me that a few mournful words might stand me instead

[1] Beatrice Portinari will thus be found to have died during the first hour of the 9th of June, 1290. And from what Dante says at the commencement of this work (viz. that she was younger than himself by eight or nine months), it may also be gathered that her age, at the time of her death, was twenty-four years and three months. The "perfect number" mentioned in the present passage is the number ten.

[2] Guido Cavalcanti. In *Hell*, x. 61–63 he is said to have neglected Virgil. — K.

of tears. And therefore I proposed to make a poem, that weeping I might speak therein of her for whom so much sorrow had destroyed my spirit; and I then began "The eyes that weep."

That this poem may seem to remain the more widowed at its close, I will divide it before writing it; and this method I will observe henceforward. I say that this poor little poem has three parts. The first is a prelude. In the second, I speak of her. In the third, I speak pitifully to the poem. The second begins here, "Beatrice is gone up"; the third here, "Weep, pitiful Song of mine." The first divides into three. In the first, I say what moves me to speak. In the second, I say to whom I mean to speak. In the third, I say of whom I mean to speak. The second begins here, "And because often, thinking"; the third here, "And I will say." Then, when I say, "Beatrice is gone up," I speak of her; and concerning this I have two parts. First, I tell the cause why she was taken away from us: afterwards, I say how one weeps her parting; and this part commences here, "Wonderfully." This part divides into three. In the first, I say who it is that weeps her not. In the second, I say who it is that doth *weep her. In the third, I speak of my condition. The second begins here, "But sighing comes, and grief"; the third, "With sighs." Then, when I say, "Weep, pitiful Song of mine," I speak to this my song, telling it what ladies to go to, and stay with.*

THE eyes that weep for pity of the heart
Have wept so long that their grief languisheth,
And they have no more tears to weep withal:
And now, if I would ease me of a part
Of what, little by little, leads to death,
It must be done by speech, or not at all.
And because often, thinking, I recall
How it was pleasant, ere she went afar,
To talk of her with you, kind damozels,
I talk with no one else,
But only with such hearts as women's are.
And I will say, — still sobbing as speech fails, —
That she hath gone to Heaven suddenly,
And hath left Love below, to mourn with me.

Beatrice is gone up into high Heaven,
The kingdom where the angels are at peace;
And lives with them: and to her friends is dead.
Not by the frost of winter was she driven
Away, like others; nor by summer-heats;
But through a perfect gentleness, instead.
For from the lamp of her meek lowlihead
Such an exceeding glory went up hence
That it woke wonder in the Eternal Sire,
Until a sweet desire
Entered Him for that lovely excellence,
So that He bade her to Himself aspire;
Counting this weary and most evil place
Unworthy of a thing so full of grace.

Wonderfully out of the beautiful form
Soared her clear spirit, waxing glad the while;
And is in its first home, there where it is.
Who speaks thereof, and feels not the tears warm
Upon his face, must have become so vile
As to be dead to all sweet sympathies.
Out upon him! an abject wretch like this
May not imagine anything of her, —
He needs no bitter tears for his relief.
But sighing comes, and grief,
And the desire to find no comforter,
(Save only Death, who makes all sorrow brief,)
To him who for a while turns in his thought
How she hath been among us, and is not.

With sighs my bosom always laboreth
In thinking, as I do continually,
Of her for whom my heart now breaks apace;
And very often when I think of death,
Such a great inward longing comes to me
That it will change the color of my face;
And, if the idea settles in its place,
All my limbs shake as with an ague-fit:
Till, starting up in wild bewilderment,
I do become so shent
That I go forth, lest folk misdoubt of it.
Afterward, calling with a sore lament
On Beatrice, I ask, "Canst thou be dead?"
And calling on her, I am comforted.

Grief with its tears, and anguish with its sighs,
Come to me now whene'er I am alone;
So that I think the sight of me gives pain.
And what my life hath been, that living dies,
Since for my lady the New Birth's [1] begun,
I have not any language to explain.
And so, dear ladies, though my heart were fain,
I scarce could tell indeed how I am thus.
All joy is with my bitter life at war;
Yea, I am fallen so far
That all men seem to say, "Go out from us,"
Eying my cold white lips, how dead they are.
But she, though I be bowed unto the dust,
Watches me; and will guerdon me, I trust.

Weep, pitiful Song of mine, upon thy way,
To the dames going and the damozels
For whom and for none else

[1] The original has *secol novo;* the meaning is the same as on page 3. — K.

Thy sisters have made music many a day.
Thou, that art very sad and not as they
Go dwell thou with them as a mourner dwells.

XXXIII. After I had written this poem, I received the visit of a friend whom I counted as second unto me in the degrees of friendship, and who, moreover, had been united by the nearest kindred to that most gracious creature. And when we had a little spoken together, he began to solicit me that I would write somewhat in memory of a lady who had died; and he disguised his speech, so as to seem to be speaking of another who was but lately dead: wherefore I, perceiving that his speech was of none other than that blessed one herself, told him that it should be done as he required. Then afterwards, having thought thereof, I imagined to give vent in a sonnet to some part of my hidden lamentations; but in such sort that it might seem to be spoken by this friend of mine, to whom I was to give it. And the sonnet saith thus: "Stay now with me," etc.

This sonnet has two parts. In the first, I call the Faithful of Love to hear me. In the second, I relate my miserable condition. The second begins here, "Mark how they force."

STAY now with me, and listen to my sighs,
Ye piteous hearts, as pity bids ye do.
Mark how they force their way out and press through;
If they be once pent up, the whole life dies.
Seeing that now indeed my weary eyes
Oftener refuse than I can tell to you
(Even though my endless grief is ever new)
To weep and let the smothered anguish rise.
Also in sighing ye shall hear me call
On her whose blessed presence doth enrich
The only home that well befitteth her:
And ye shall hear a bitter scorn of all
Sent from the inmost of my spirit in speech
That mourns its joy and its joy's minister.

XXXIV. But when I had written this sonnet, bethinking me who he was to whom I was to give it, that it might appear to be his speech, it seemed to me that this was but a poor and barren gift for one of her so near kindred. Wherefore, before giving him this sonnet, I wrote two stanzas of a poem: the first being written in very sooth as though it were spoken by him, but the other being mine own speech, albeit, unto one who should not look closely, they would both seem to be said by the same person. Nevertheless, looking closely, one must perceive that it is not so, inasmuch as one does not call this most gracious creature *his lady*, and the other does, as is manifestly apparent. And I gave the poem and the sonnet unto my friend, saying that I had made them only for him.

The poem begins, "Whatever while," and has two parts. In the first, that is, in the first stanza, this my dear friend, her kinsman, laments. In the second, I lament; that is, in the other stanza, which begins, "For

ever." And thus it appears that in this poem two persons lament, of whom one laments as a brother, the other as a servant.

WHATEVER while the thought comes over me
That I may not again
Behold that lady whom I mourn for now,
About my heart my mind brings constantly
So much of extreme pain
That I say, Soul of mine, why stayest thou?
Truly the anguish, soul, that we must bow
Beneath, until we win out of this life,
Gives me full oft a fear that trembleth:
So that I call on Death
Even as on Sleep one calleth after strife,
Saying, Come unto me. Life showeth grim
And bare; and if one dies, I envy him.

Forever, among all my sighs which burn,
There is a piteous speech
That clamors upon death continually:
Yea, unto him doth my whole spirit turn
Since first his hand did reach
My lady's life with most foul cruelty.
But from the height of woman's fairness, she,
Going up from us with the joy we had,
Grew perfectly and spiritually fair;
That so she spreads even there
A light of Love which makes the Angels glad,
And even unto their subtle minds can bring
A certain awe of profound marvelling.

XXXV. On that day which fulfilled the year since my lady had been made of the citizens of eternal life, remembering me of her as I sat alone, I betook myself to draw the resemblance of an angel upon certain tablets.[1] And while I did thus, chancing to turn my head, I perceived that some were standing beside me to whom I should have given courteous welcome, and that they were observing what I did: also I learned afterwards that they had been there a while before I perceived them. Perceiving whom, I arose for salutation, and said: "Another was with me."[2]

Afterwards, when they had left me, I set myself again to mine occupation, to wit, to the drawing figures of angels: in doing which, I conceived to write of this matter in rhyme, as for her anniversary, and to address my rhymes unto those who had just left me. It was then that I wrote the sonnet which saith, "That lady": and as this sonnet hath two commencements, it behoveth me to divide it with both of them here.

I say that, according to the first, this sonnet has three parts. In the

[1] Browning has made a beautiful allusion to this passage in his "One Word More." — K.

[2] Thus according to some texts. The majority, however, add the words, "And therefore was I in thought": but the shorter speech is perhaps the more forcible and pathetic.

first, I say that this lady was then in my memory. In the second, I tell what Love therefore did with me. In the third, I speak of the effects of Love. The second begins here, "Love knowing"; the third here, "Forth went they." This part divides into two. In the one, I say that all my sighs issued speaking. In the other, I say how some spoke certain words different from the others. The second begins here, "And still." In this same manner is it divided with the other beginning, save that, in the first part, I tell when this lady had thus come into my mind, and this I say not in the other.

THAT lady of all gentle memories
Had lighted on my soul; — whose new abode
Lies now, as it was well ordained of God,
Among the poor in heart,[1] where Mary is.
Love, knowing that dear image to be his,
Woke up within the sick heart sorrow-bowed,
Unto the sighs which are its weary load
Saying, "Go forth." And they went forth, I wis;
Forth went they from my breast that throbbed and ached;
With such a pang as oftentimes will bathe
Mine eyes with tears when I am left alone.
And still those sighs which drew the heaviest breath
Came whispering thus: "O noble intellect!
It is a year to-day that thou art gone."

SECOND COMMENCEMENT.

THAT lady of all gentle memories
Had lighted on my soul; — for whose sake flowed
The tears of Love; in whom the power abode
Which led you to observe while I did this.
Love, knowing that dear image to be his, etc.

XXXVI. Then, having sat for some space sorely in thought because of the time that was now past, I was so filled with dolorous imaginings that it became outwardly manifest in mine altered countenance. Whereupon, feeling this and being in dread lest any should have seen me, I lifted mine eyes to look; and then perceived a young and very beautiful lady, who was gazing upon me from a window with a gaze full of pity, so that the very sum of pity appeared gathered together in her. And seeing that unhappy persons, when they beget compassion in others, are then most moved unto weeping, as though they also felt pity for themselves, it came to pass that mine eyes began to be inclined unto tears. Wherefore, becoming fearful lest I should make manifest mine abject condition, I rose up, and went where I could not be seen of that lady; saying afterwards within myself: "Certainly with her also must abide most noble Love." And with that, I resolved upon writing a sonnet, wherein, speaking unto her, I should say all that I have just said. And as this sonnet is very evident, I will not divide it: —

[1] The original is 'nel ciel dell' umiltate,' = the heaven of humility.

Mine eyes beheld the blessed pity spring
Into thy countenance immediately
A while agone, when thou beheldst in me
The sickness only hidden grief can bring;
And then I knew thou wast considering
How abject and forlorn my life must be;
And I became afraid that thou shouldst see
My weeping, and account it a base thing.
Therefore I went out from thee; feeling how
The tears were straightway loosened at my heart
Beneath thine eyes' compassionate control.
And afterwards I said within my soul:
"Lo! with this lady dwells the counterpart
Of the same Love who holds me weeping now."

XXXVII. It happened after this that whensoever I was seen of this lady, she became pale and of a piteous countenance, as though it had been with love; whereby she remembered me many times of my own most noble lady, who was wont to be of a like paleness. And I know that often, when I could not weep nor in any way give ease unto mine anguish, I went to look upon this lady, who seemed to bring the tears into my eyes by the mere sight of her. Of the which thing I bethought me to speak unto her in rhyme, and then made this sonnet: which begins, "Love's pallor," and which is plain without being divided, by its exposition aforesaid: —

Love's pallor and the semblance of deep ruth
Were never yet shown forth so perfectly
In any lady's face, chancing to see
Grief's miserable countenance uncouth,
As in thine, lady, they have sprung to soothe,
When in mine anguish thou hast looked on me;
Until sometimes it seems as if, through thee,
My heart might almost wander from its truth.
Yet so it is, I cannot hold mine eyes
From gazing very often upon thine
In the sore hope to shed those tears they keep;
And at such time, thou mak'st the pent tears rise
Even to the brim, till the eyes waste and pine;
Yet cannot they, while thou are present, weep.

XXXVIII. At length, by the constant sight of this lady, mine eyes began to be gladdened overmuch with her company; through which many times I had much unrest, and rebuked myself as a base person: also, many times I cursed the unsteadfastness of mine eyes, and said to them inwardly: "Was not your grievous condition of weeping wont one while to make others weep? And will ye now forget this thing because a lady looketh upon you? who so looketh merely in compassion of the grief ye then showed for your own blessed lady. But whatso ye can, that do ye, accursed

eyes! many a time will I make you remember it! for never, till death dry you up, should ye make an end of your weeping." And when I had spoken thus unto mine eyes, I was taken again with extreme and grievous sighing. And to the end that this inward strife which I had undergone might not be hidden from all saving the miserable wretch who endured it, I proposed to write a sonnet, and to comprehend in it this horrible condition. And I wrote this which begins, "The very bitter weeping."

The sonnet has two parts. In the first, I speak to my eyes, as my heart spoke within myself. In the second, I remove a difficulty, showing who it is that speaks thus: and this part begins here, "So far." It well might receive other divisions also; but this would be useless, since it is manifest by the preceding exposition.

"The very bitter weeping that ye made
So long a time together, eyes of mine,
Was wont to make the tears of pity shine
In other eyes full oft, as I have said.
But now this thing were scarce rememberèd
If I, on my part, foully would combine
With you, and not recall each ancient sigh
Of grief, and her for whom your tears were shed.
It is your fickleness that doth betray
My mind to fears, and makes me tremble thus
What while a lady greets me with her eyes.
Except by death, we must not any way
Forget our lady who is gone from us."
So far doth my heart utter, and then sighs.

XXXIX. The sight of this lady brought me into so unwonted a condition that I often thought of her as of one too dear unto me; and I began to consider her thus: "This lady is young, beautiful, gentle, and wise: perchance it was Love himself who set her in my path, that so my life might find peace." And there were times when I thought yet more fondly, until my heart consented unto its reasoning. But when it had so consented, my thought would often turn round upon me, as moved by reason, and cause me to say within myself: "What hope is this which would console me after so base a fashion, and which hath taken the place of all other imagining?" Also there was another voice within me, that said: "And wilt thou, having suffered so much tribulation through Love, not escape while yet thou mayst from so much bitterness? Thou must surely know that this thought carries with it the desire of Love, and drew its life from the gentle eyes of that lady who vouchsafed thee so much pity." Wherefore I, having striven sorely and very often with myself, bethought me to say somewhat thereof in rhyme. And seeing that in the battle of doubts, the victory most often remained with such as inclined towards the lady of whom I speak, it seemed to me that I should address this sonnet unto her: in the first line whereof, I call that thought which spake of her a gentle thought, only because it spoke of her who was gentle; being of itself most vile.[1]

[1] Boccaccio tells us that Dante was married to Gemma Donati about a year after the death of Beatrice. Can Gemma then be "the lady of the window," his love for whom Dante so con-

In this sonnet I make myself into two, according as my thoughts were divided one from the other. The one part I call Heart, that is, appetite; the other, Soul, that is, reason; and I tell what one saith to the other. And that it is fitting to call the appetite Heart, and the reason Soul, is manifest enough to them to whom I wish this to be open. True it is that, in the preceding sonnet, I take the part of the Heart against the Eyes; and that appears contrary to what I say in the present; and therefore I say that, there also, by the Heart I mean appetite, because yet greater was my desire to remember my most gentle lady than to see this other, although indeed I had some appetite towards her, but it appeared slight: wherefrom it appears that the one statement is not contrary to the other. This sonnet has three parts. In the first, I begin to say to this lady how my desires turn all towards her. In the second, I say how the soul, that is the reason, speaks to the Heart, that is, to the appetite. In the third, I say how the latter answers. The second begins here, "And what is this?" the third here, "And the heart answers."

A GENTLE thought there is will often start,
Within my secret self, to speech of thee:
Also of Love it speaks so tenderly
That much in me consents and takes its part.
"And what is this," the soul saith to the heart,
"That cometh thus to comfort thee and me,
And thence where it would dwell, thus potently
Can drive all other thoughts by its strange art?"
And the heart answers: "Be no more at strife
'Twixt doubt and doubt: this is Love's messenger
And speaketh but his words, from him received;
And all the strength it owns and all the life
It draweth from the gentle eyes of her
Who, looking on our grief, hath often grieved."

XL. But against this adversary of reason, there rose up in me on a certain day, about the ninth hour, a strong visible phantasy, wherein I seemed to behold the most gracious Beatrice, habited in that crimson raiment which she had worn when I had first beheld her; also she appeared to me of the same tender age as then. Whereupon I fell into a deep thought of her: and my memory ran back, according to the order of time, unto all those matters in the which she had borne a part; and my heart began painfully to repent of the desire by which it had so basely let itself be possessed during so many days, contrary to the constancy of reason.

And then, this evil desire being quite gone from me, all my thoughts turned again unto their excellent Beatrice. And I say most truly that from that hour I thought constantly of her with the whole humbled and ashamed heart; the which became often manifest in sighs, that had

temns? Such a passing conjecture (when considered together with the interpretation of this passage in Dante's later work, the *Convito*) would of course imply an admission of what I believe to lie at the heart of all true Dantesque commentary; that is, the existence always of the actual events even where the allegorical superstructure has been raised by Dante himself.

among them the name of that most gracious creature, and how she departed from us. Also it would come to pass very often, through the bitter anguish of some one thought, that I forgot both it, and myself, and where I was. By this increase of sighs, my weeping, which before had been somewhat lessened, increased in like manner; so that mine eyes seemed to long only for tears and to cherish them, and came at last to be circled about with red as though they had suffered martyrdom: neither were they able to look again upon the beauty of any face that might again bring them to shame and evil: from which things it will appear that they were fitly guerdoned for their unsteadfastness. Wherefore I (wishing that mine abandonment of all such evil desires and vain temptations should be certified and made manifest, beyond all doubts which might have been suggested by the rhymes aforewritten) proposed to write a sonnet wherein I should express this purport. And I then wrote, "Woe's me!"

I said, "Woe's me!" because I was ashamed of the trifling of mine eyes. This sonnet I do not divide, since its purport is manifest enough.

Woe's me! by dint of all these sighs that come
Forth of my heart, its endless grief to prove,
Mine eyes are conquered, so that even to move
Their lids for greeting is grown troublesome,
They wept so long that now they are grief's home,
And count their tears all laughter far above;
They wept till they are circled now by Love
With a red circle in sign of martyrdom.
These musings, and the sighs they bring from me,
Are grown at last so constant and so sore
That love swoons in my spirit with faint breath;
Hearing in those sad sounds continually
The most sweet name that my dead lady bore,
With many grievous words touching her death.

XLI. About this time, it happened that a great number of persons undertook a pilgrimage, to the end that they might behold that blessed portraiture bequeathed unto us by our Lord Jesus Christ as the image of His beautiful countenance[1] (upon which countenance my dear lady now looketh continually). And certain among these pilgrims, who seemed very thoughtful, passed by a path which is well-nigh in the midst of the city where my most gracious lady was born, and abode, and at last died.

Then I, beholding them, said within myself: "These pilgrims seem to be come from very far; and I think they cannot have heard speak of this lady, or know anything concerning her. Their thoughts are not of her, but of other things; it may be, of their friends who are far distant, and whom we, in our turn, know not." And I went on to say: "I know that

[1] The Veronica (*Vera icon*, or true image); that is, the napkin with which a woman was said to have wiped our Saviour's face on His way to the cross, and which miraculously retained its likeness. Dante makes mention of it also in the *Divine Comedy* (*Par.* xxi. 94 ff.), where he says: —

"Like a wight,
Who haply from Croatia wends to see
Our Veronica."

if they were of a country near unto us, they would in some wise seem disturbed, passing through this city which is so full of grief." And I said also: "If I could speak with them a space, I am certain that I should make them weep before they went forth of this city; for those things that they would hear from me must needs beget weeping in any."

And when the last of them had gone by me, I bethought me to write a sonnet, showing forth mine inward speech; and that it might seem the more pitiful, I made as though I had spoken it indeed unto them. And I wrote this sonnet, which beginneth: "Ye pilgrim-folk." I made use of the word *pilgrim* for its general signification; for "pilgrim" may be understood in two senses, one general, and one special. General, so far as any man may be called a pilgrim who leaveth the place of his birth; whereas, more narrowly speaking, he only is a pilgrim who goeth towards or frowards the House of St. James.[1] For there are three separate denominations proper unto those who undertake journeys to the glory of God. They are called Palmers who go beyond the seas eastward, whence often they bring palm-branches.[2] And Pilgrims, as I have said, are they who journey unto the holy House of Galicia; seeing that no other apostle was buried so far from his birth-place as was the blessed Saint James. And there is a third sort who are called Romers; in that they go whither these whom I have called pilgrims went: which is to say, unto Rome.

This sonnet is not divided, because its own words sufficiently declare it.

Ye pilgrim-folk, advancing pensively
As if in thought of distant things, I pray,
Is your own land indeed so far away —
As by your aspect it would seem to be —
That this our heavy sorrow leaves you free
Though passing through the mournful town mid-way;
Like unto men that understand to-day
Nothing at all of her great misery?
Yet if ye will but stay, whom I accost,
And listen to my words a little space,
At going ye shall mourn with a loud voice.
It is her Beatrice that she hath lost;
Of whom the least word spoken holds such grace
That men weep hearing it, and have no choice.

XLII. A while after these things, two gentle ladies sent unto me, praying that I would bestow upon them certain of these my rhymes. And I (taking into account their worthiness and consideration,) resolved that I would write also a new thing, and send it them together with those others, to the end that their wishes might be more honorably fulfilled. Therefore I made a sonnet, which narrates my condition, and which I caused to be conveyed to them, accompanied by the one preceding, and with that other

[1] James, the brother of John the Evangelist. The Spaniards believe that his body was brought to Spain, and found in 835 by Bishop Theodemir, who was led by a star to Galicia, where the body lay in a forest, near the present Santiago de Compostella. Cf. *Par.* xxv. 19, 20. — K.

[2] Cf. *Purg.* xxxiii. 78. — K.

which begins, "Stay now with me and listen to my sighs." And the new sonnet is, "Beyond the sphere."

This sonnet comprises five parts. In the first, I tell whither my thought goeth, naming the place by the name of one of its effects. In the second, I say wherefore it goeth up, and who makes it go thus. In the third, I tell what it saw, namely, a lady honored. And I then call it a "Pilgrim Spirit," because it goes up spiritually, and like a pilgrim who is out of his known country. In the fourth, I say how the spirit sees her such (that is, in such quality) that I cannot understand her; that is to say my thought rises into the quality of her in a degree that my intellect cannot comprehend, seeing that our intellect is, towards those blessed souls, like our eye weak against the sun; and this the Philosopher[1] *says in the Second of the Metaphysics. In the fifth, I say that, although I cannot see there whither my thought carries me — that is, to her admirable essence — I at least understand this, namely, that it is a thought of my lady, because I often hear her name therein. And, at the end of this fifth part, I say, "Ladies mine," to show that they are ladies to whom I speak. The second part begins, "A new perception"; the third, "When it hath reached"; the fourth, "It sees her such"; the fifth, "And yet I know." It might be divided yet more nicely, and made yet clearer; but this division may pass, and therefore I stay not to divide it further.*

Beyond the sphere which spreads to widest space[2]
Now soars the sigh that my heart sends above;
A new perception born of grieving Love
Guideth it upward the untrodden ways.
When it hath reached unto the end, and stays,
It sees a lady round whom splendors move
In homage; till, by the great light thereof
Abashed, the pilgrim spirit stands at gaze.
It sees her such, that when it tells me this
Which it hath seen, I understand it not,
It hath a speech so subtile and so fine.
And yet I know its voice within my thought
Often remembereth me of Beatrice:
So that I understand it, ladies mine.

XLIII. After writing this sonnet, it was given unto me to behold a very wonderful vision:[3] wherein I saw things which determined me that I would say nothing further of this most blessed one, until such time as I could discourse more worthily concerning her. And to this end I labor all I can; as she well knoweth. Wherefore if it be His pleasure through

[1] Aristotle. — K.

[2] The Primum Mobile. — K.

[3] This we may believe to have been the Vision of Hell, Purgatory, and Paradise, which furnished the triple argument of the *Divine Comedy*. The Latin words ending the *Vita Nuova* are almost identical with those at the close of the letter in which Dante, on concluding the *Paradise*, and accomplishing the hope here expressed, dedicates his great work to Can Grande della Scala.

whom is the life of all things, that my life continue with me a few years, it is my hope that I shall yet write concerning her what hath not before been written of any woman. After the which, may it seem good unto Him who is the Master of Grace, that my spirit should go hence to behold the glory of its lady: to wit, of that blessed Beatrice who now gazeth continually on His countenance *qui est per omnia sæcula benedictus.*[1] *Laus Deo.*

[1] "Who is blessed throughout all ages."

THE DIVINE COMEDY.

Hell.

CANTO I.

ARGUMENT.

The Poet, having lost his way in a gloomy forest, and being hindered by certain wild beasts from ascending a mountain, is met by Virgil, who promises to show him the punishments of Hell, and afterwards of Purgatory; and that he shall then be conducted by Beatrice into Paradise. He follows the Roman poet.

In the midway of this our mortal life,
I found me in a gloomy wood, astray,
Gone from the path direct: and e'en to tell,
It were no easy task, how savage wild
That forest, how robust and rough its growth,
Which to remember only, my dismay
Renews, in bitterness not far from death.
Yet to discourse of what there good befell,
All else will I relate discovered there.
How first I entered it I scarce can say,
Such sleepy dulness in that instant weighed
My senses down, when the true path I left;
But when a mountain's foot I reached, where closed
The valley that had pierced my heart with dread,
I looked aloft, and saw his shoulders broad
Already vested with that planet's beam,

1. In the Poet's thirty-fifth year. He was born in 1265, and the vision is supposed to take place in 1300. In the *Convito* (iv. 23) the life of man is compared to an arch, the highest point of which is reached at the age of thirty-five. The date of the poem is more definitely given in *Hell*, xxi. 109 ff.

2. Symbol of sin into which Dante had fallen after the death of Beatrice.

6. "Even when I remember I am afraid." Job xxi. 6.

11. Spiritual drowsiness induced by sin.

12. "I am the way, the truth, and the life." John xiv. 6.

13. The mount of salvation.

15. "I will lift up mine eyes unto the hills, from whence cometh my help." Psalm cxxi. 1.

16. The sun, which according to the Ptolemaic system is a planet. Used here in the Scriptural and symbolical sense.

Who leads all wanderers safe through every way.
Then was a little respite to the fear,
That in my heart's recesses deep had lain,
All of that night, so pitifully past:
And as a man, with difficult short breath,
Forespent with toiling, 'scaped from sea to shore,
Turns to the perilous wide waste, and stands
At gaze; e'en so my spirit, that yet failed
Struggling with terror, turned to view the straits,
That none hath past and lived. My weary frame
After short pause recomforted, again
I journeyed on over that lonely steep,
The hinder foot still firmer. Scarce the ascent
Began, when, lo! a panther, nimble, light,
And covered with a speckled skin, appeared;
Nor, when it saw me, vanished, rather strove
To check my onward going; that ofttimes,
With purpose to retrace my steps, I turned.
The hour was morning's prime, and on his way
Aloft the sun ascended with those stars,
That with him rose when Love divine first moved
Those its fair works: so that with joyous hope
All things conspired to fill me, the gay skin
Of that swift animal, the matin dawn
And the sweet season. Soon that joy was chased,
And by new dread succeeded, when in view
A lion came, 'gainst me, as it appeared,
With his head held aloft and hunger-mad,
That e'en the air was fear-struck. A she-wolf
Was at his heels, who in her leanness seemed
Full of all wants, and many a land hath made
Disconsolate ere now. She with such fear
O'erwhelmed me, at the sight of her appalled,
That of the height all hope I lost. As one,
Who, with his gain elated, sees the time
When all unwares is gone, he inwardly
Mourns with heart-griping anguish; such was I,
Haunted by that fell beast, never at peace,

29. It is to be remembered, that in ascending a hill the weight of the body rests on the hinder foot.

30. The three animals in the following lines were evidently suggested by Jeremiah v. 6, — "Wherefore a lion out of the forest shall slay them, and a wolf of the evenings shall spoil them, a leopard shall watch over their cities."

The panther signifies here worldly pleasure; or according to those who see a political allegory in the poem, Florence, divided by the Guelphs and Ghibellines.

36. According to ancient tradition, referred to here by Dante, the world was created in spring when the sun was in the constellation of Aries.

41. *Sweet season* is the conventional term for spring in the Middle Ages, and occurs scores of times in the Troubadours and Minnesingers.

43. The lion signifies pride or ambition; politically, — the royal House of France.

45. Avarice; politically, — the Roman Court.

Who coming o'er against me, by degrees
Impelled me where the sun in silence rests.
While to the lower space with backward step
I fell, my ken discerned the form of one,
Whose voice seemed faint through long disuse of speech.
When him in that great desert I espied,
"Have mercy on me," cried I out aloud,
"Spirit! or living man! whate'er thou be!"
He answered: "Now not man, man once I was,
And born of Lombard parents, Mantuans both
By country, when the power of Julius yet
Was scarcely firm. At Rome my life was past
Beneath the mild Augustus, in the time
Of fabled deities and false. A bard
Was I, and made Anchises' upright son
The subject of my song, who came from Troy,
When the flames preyed on Ilium's haughty towers.
But thou, say wherefore to such perils past
Return'st thou? wherefore not this pleasant mount
Ascendest, cause and source of all delight?"
"And art thou then that Virgil, that well-spring,
From which such copious floods of eloquence
Have issued?" I with front abashed replied.
"Glory and light of all the tuneful train!
May it avail me, that I long with zeal
Have sought thy volume, and with love immense
Have conned it o'er. My master thou, and guide!
Thou he from whom alone I have derived
That style, which for its beauty into fame
Exalts me. See the beast, from whom I fled.
O save me from her, thou illustrious sage!
For every vein and pulse throughout my frame
She hath made tremble." He, soon as he saw
That I was weeping, answered, "Thou must needs

56. Hence Milton appears to have taken his idea in the *Samson Agonistes*:

"The sun to me is dark,
And silent as the moon," etc.

The same metaphor will recur, Canto V., v. 29.

"Into a place I came
Where light was silent all."

64. Virgil was really born in *Andes*, to-day *Pietola*, a village near Mantua.

Dante seems to have chosen him as his guide for three reasons:

1. He was his master in poetry. 2. The Middle Ages regarded Virgil as a prophet of the coming of Christ. [See note to *Purg.* xxii. 70.] 3. Homer being unknown then, Virgil was the only poet who had described a descent to Hell.

65. This is explained by the commentators to mean — "Although it was rather late with respect to my birth, before Julius Cæsar assumed the supreme authority, and made himself perpetual dictator."

Virgil indeed was born twenty-five years before that event.

81. "Thou art my father, thou my author, thou."

Milton, P. L. ii. 864.

84. Dante has seen three beasts, but henceforth he speaks of only one, — the wolf.

Another way pursue, if thou wouldst 'scape
From out that savage wilderness. This beast,
At whom thou criest, her way will suffer none
To pass, and no less hindrance makes than death:
So bad and so accursed in her kind,
That never sated is her ravenous will,
Still after food more craving than before.
To many an animal in wedlock vile
She fastens, and shall yet to many more,
Until that greyhound come, who shall destroy
Her with sharp pain. He will not life support
By earth nor its base metals, but by love,
Wisdom, and virtue, and his land shall be
The land 'twixt either Feltro. In his might
Shall safety to Italia's plains arise,
For whose fair realm, Camilla, virgin pure,
Nisus, Euryalus, and Turnus fell.
He, with incessant chase, through every town
Shall worry, until he to hell at length
Restore her, thence by envy first let loose.
I for thy profit pondering now devise,
That thou mayst follow me; and I, thy guide,
Will lead thee hence through an eternal space,
Where thou shalt hear despairing shrieks, and see
Spirits of old tormented, who invoke
A second death; and those next view, who dwell
Content in fire, for that they hope to come,
Whene'er the time may be, among the blest,
Into whose regions if thou then desire
To ascend, a spirit worthier than I
Must lead thee, in whose charge, when I depart,
Thou shalt be left: for that Almighty King,
Who reigns above, a rebel to his law
Adjudges me; and therefore hath decreed
That, to his city, none through me should come.
He in all parts hath sway; there rules, there holds

89. He must first see the hideousness of sin and its inevitable consequences, and then climb the mount of purgation before he can approach the throne of God.

98. The greyhound has been variously interpreted as signifying Henry of Luxembourg, Uguccione della Faggiola,—and Can Grande della Scala, Lord of Verona. The last is probably meant.

102. Verona, the country of Can della Scala, is situated between Feltre, a city in the Marca Trevigiana, and Monte Feltro, a city in the territory of Urbino.

103. "Umile Italia," from Virgil, *Æn.* iii. 522.

"Humilemque videmus
Italiam."

104. Characters in the *Æneid*, who died fighting for their country. With the death of Turnus Virgil ends his poem.

113. "And in these days shall men seek death, and shall not find it; and shall desire to die, and death shall flee from them." Rev. ix. 6.

115. The spirits in Purgatory.

118. Beatrice, who conducts the Poet through Paradise. She represents Divine Wisdom, while Virgil represents Earthly Wisdom.

His citadel and throne. O happy those,
Whom there he chooses!" I to him in few:
"Bard! by that God, whom thou didst not adore,
I do beseech thee (that this ill and worse
I may escape) to lead me, where thou said'st,
That I Saint Peter's gate may view, and those
Who, as thou tell'st, are in such dismal plight."
Onward he moved, I close his steps pursued.

CANTO II.

ARGUMENT.

After the invocation, which poets are used to prefix to their works, he shows that, on a consideration of his own strength, he doubted whether it sufficed for the journey proposed to him, but that, being comforted by Virgil, he at last took courage, and followed him as his guide and master.

Now was the day departing, and the air,
Imbrowned with shadows, from their toils released
All animals on earth; and I alone
Prepared myself the conflict to sustain,
Both of sad pity, and that perilous road,
Which my unerring memory shall retrace.
O Muses! O high genius! now vouchsafe
Your aid! O mind! that all I saw hast kept
Safe in a written record, here thy worth
And eminent endowments come to proof.
I thus began: "Bard! thou who art my guide,
Consider well, if virtue be in me
Sufficient, ere to this high enterprise
Thou trust me. Thou hast told that Silvius' sire,
Yet clothed in corruptible flesh, among
The immortal tribes had entrance, and was there
Sensibly present. Yet if heaven's great Lord,
Almighty foe to ill, such favor showed,
In contemplation of the high effect,
Both what and who from him should issue forth,

130. The gate of Purgatory, which the Poet feigns to be guarded by an angel placed on that station by St. Peter.

1. A compendium of Virgil's description, *Æn.* iv. 522. Compare *Apollonius Rhodius*, iii. 744, and iv. 1058.

"The day gan failin; and the darke night,
That revith bestis from their businesse,
Berafte me my booke," etc.
Chaucer, The Assemble of Foules.

8. "O thought that write all that I met,
And in the tresorie it set
Of my braine, now shall men see
If any virtue in thee be."
Chaucer, Temple of Fame, ii. 18.

14. Æneas.

19. The "high effect" is the founding of Rome.

20. The Roman Empire and Cæsar.

It seems in reason's judgment well deserved:
Sith he of Rome and of Rome's empire wide,
In heaven's empyreal height was chosen sire:
Both which, if truth be spoken, were ordained
And 'stablished for the holy place, where sits
Who to great Peter's sacred chair succeeds.
He from this journey, in thy song renowned,
Learned things, that to his victory gave rise
And to the papal robe. In after-times
The chosen vessel also travelled there,
To bring us back assurance in that faith
Which is the entrance to salvation's way.
But I, why should I there presume? or who
Permits it? not Æneas I, nor Paul,
Myself I deem not worthy, and none else
Will deem me. I, if on this voyage then
I venture, fear it will in folly end.
Thou, who art wise, better my meaning know'st
Than I can speak." As one, who unresolves
What he hath late resolved, and with new thoughts
Changes his purpose, from his first intent
Removed; e'en such was I on that dun coast,
Wasting in thought my enterprise, at first
So eagerly embraced. "If right thy words
I scan," replied that shade magnanimous,
"Thy soul is by vile fear assailed, which oft
So overcasts a man, that he recoils
From noblest resolution, like a beast
At some false semblance in the twilight gloom.
That from this terror thou mayst free thyself,
I will instruct thee why I came, and what
I heard in that same instant, when for thee
Grief touched me first. I was among the tribe,
Who rest suspended, when a dame, so blest
And lovely I besought her to command,
Called me; her eyes were brighter than the star
Of day; and she, with gentle voice and soft,
Angelically tuned, her speech addressed:
'O courteous shade of Mantua! thou whose fame
Yet lives, and shall live long as nature lasts!
A friend, not of my fortune but myself,

23. *Empyreal height* = the Empyrean, which surrounds the nine heavens and is the seat of the Godhead.

26. The Pope.

30. St. Paul. Acts ix. 15. "But the Lord said unto him, Go thy way; for he is a chosen vessel unto me."

46. "L' anima tua è da viltate offesa." So in Berni, *Orl. Inn.* iii. i. 53.

"Se l' alma avete offesa da viltate."

53. The spirits in Limbo, neither admitted to a state of glory nor doomed to punishment.

61. This translation is based upon a wrong interpretation of the original, —

"L' amico mio e non della ventura,"

which is more accurately translated by Longfellow, —

On the wide desert in his road has met
Hindrance so great, that he through fear has turned.
Now much I dread lest he past help have strayed,
And I be risen too late for his relief,
From what in heaven of him I heard. Speed now,
And by thy eloquent persuasive tongue,
And by all means for his deliverance meet,
Assist him. So to me will comfort spring.
I, who bid thee on this errand forth,
Am Beatrice; from a place I come
Revisited with joy. Love brought me thence,
Who prompts my speech. When in my Master's sight
I stand, thy praise to him I oft will tell.'
"She then was silent, and I thus began:
'O Lady! by whose influence alone,
Mankind excels whatever is contained
Within that heaven which hath the smallest orb,
So thy command delights me, that to obey,
If it were done already, would seem late.
No need hast thou further to speak thy will;
Yet tell the reason, why thou art not loth
To leave that ample space, where to return
Thou burnest, for this centre here beneath.'
"She then: 'Since thou so deeply wouldst inquire,
I will instruct thee briefly, why no dread
Hinders my entrance here. Those things alone
Are to be feared, whence evil may proceed;
None else, for none are terrible beside.
I am so framed by God, thanks to his grace!
That any sufferance of your misery
Touches me not, nor flame of that fierce fire
Assails me. In high heaven a blessed dame
Resides, who mourns with such effectual grief
That hindrance, which I send thee to remove,
That God's stern judgment to her will inclines.
To Lucia calling, her she thus bespake:
"Now doth thy faithful servant need thy aid,
And I commend him to thee." At her word
Sped Lucia, of all cruelty the foe,
And coming to the place, where I abode

"A friend of mine, and not the friend of fortune," meaning neither more nor less than "my unfortunate friend."

71. Beatrice Portinari, his early love for whom Dante describes in the *New Life*. Symbolically she represents Divine Wisdom, or Theology, or according to Scartazzini, Ecclesiastical Authority.

78. Every other thing comprised within the lunar heaven, which, being the lowest of all, has the smallest circle.

83. The Empyrean.

84. Earth is in the centre of the heavenly spheres; Hell extends to the centre of the earth.

93. The Virgin Mary; symbolically, Divine Mercy.

97. Lucia, the martyr of Syracuse, symbol of Illuminating Grace.

Seated with Rachel, her of ancient days,
She thus addressed me: "Thou true praise of God!
Beatrice! why is not thy succor lent
To him, who so much loved thee, as to leave
For thy sake all the multitude admires?
Dost thou not hear how pitiful his wail,
Nor mark the death, which in the torrent flood,
Swoln mightier than a sea, him struggling holds?"
Ne'er among men did any with such speed
Haste to their profit, flee from their annoy,
As, when these words were spoken, I came here,
Down from my blessed seat, trusting the force
Of thy pure eloquence, which thee, and all
Who well have marked it, into honor brings.'
"When she had ended, her bright beaming eyes
Tearful she turned aside; whereat I felt
Redoubled zeal to serve thee. As she willed,
Thus am I come: I saved thee from the beast,
Who thy near way across the goodly mount
Prevented. What is this comes o'er thee then?
Why, why dost thou hang back? why in thy breast
Harbor vile fear? why hast not courage there,
And noble daring; since three maids, so blest,
Thy safety plan, e'en in the court of heaven;
And so much certain good my words forebode?"
As florets, by the frosty air of night
Bent down and closed, when day has blanched their leaves,
Rise all unfolded on their spiry stems;
So was my fainting vigor new restored,
And to my heart such kindly courage ran,
That I as one undaunted soon replied:
"O full of pity she, who undertook
My succor! and thou kind who didst perform
So soon her true behest! With such desire
Thou hast disposed me to renew my voyage,
That my first purpose fully is resumed.
Lead on: one only will is in us both.
Thou art my guide, my master thou, and lord."
So spake I; and when he had onward moved,
I entered on the deep and woody way.

102. Rachel, symbol of Contemplation.

106. In order to magnify the name of Beatrice, Dante had devoted himself to study, thus separating himself from the vulgar crowd (*volgare schiera*). See the *New Life*, § xliii.

119. The wolf.

124. The Virgin Mary, Lucia, and Beatrice.

127. "Come fioretto dal notturno gelo
Chinato e chiuso, poi che il sol l' imbianca,
S' apre e si leva dritto sopra il stelo."
Boccaccio, Il Filostrato, iii. xiii

"But right as floures through the cold of night
Iclosed, stoupen in her stalkes lowe,
Redressen hem agen the sunne bright,
And spreden in her kinde course by rowe," &c.
Chaucer, Troilus and Creseide, ii.

It is from Boccaccio rather than Dante that Chaucer has taken this simile.

CANTO III.

ARGUMENT.

Dante, following Virgil, comes to the gate of Hell; where, after having read the dreadful words that are written thereon, they both enter. Here, as he understands from Virgil, those were punished who had past their time (for living it could not be called) in a state of apathy and indifference both to good and evil. Then pursuing their way, they arrive at the river Acheron; and there find the old ferryman Charon, who takes the spirits over to the opposite shore; which as soon as Dante reaches, he is seized with terror, and falls into a trance.

"THROUGH me you pass into the city of woe:
Through me you pass into eternal pain:
Through me among the people lost for aye.
Justice the founder of my fabric moved:
To rear me was the task of power divine,
Supremest wisdom, and primeval love.
Before me things create were none, save things
Eternal, and eternal I endure.
All hope abandon, ye who enter here."
Such characters in color dim, I marked
Over a portal's lofty arch inscribed:
Whereat I thus: "Master, these words import
Hard meaning." He as one prepared replied:
"Here thou must all distrust behind thee leave;
Here be vile fear extinguished. We are come
Where I have told thee we shall see the souls
To misery doomed, who intellectual good
Have lost." And when his hand he had stretched forth
To mine, with pleasant looks, whence I was cheered,
Into that secret place he led me on.
Here sighs, with lamentations and loud moans,
Resounded through the air pierced by no star,
That e'en I wept at entering. Various tongues,
Horrible languages, outcries of woe,
Accents of anger, voices deep and hoarse,
With hands together smote that swelled the sounds,
Made up a tumult, that forever whirls

5. The three persons of the blessed Trinity.

7. The things created before Hell are the angels, the heavens (and the matter out of which the earth is formed); these are eternal. After Hell were created the earth, — as to form, — men, animals, plants, etc., and these are not eternal.

9. "Lasciate ogni speranza voi ch' entrate." So Berni, *Orl. Inn.* i. 8. 53.

"Lascia pur della vita ogni speranza."

17. *Intellectual good* = knowledge of God.

21. "Post hæc omnia ad loca tartarea, et ad os infernalis baratri deductus sum, qui simile videbatur puteo, loca vero eadem horridis tenebris, fætoribus exhalantibus, stridoribus quoque et nimiis plena erant ejulatibus, juxta quem infernum vermis erat infinitæ magnitudinis, ligatus maxima catena." *Alberici Visio*, § 9.

23. In the earlier circles of Hell Dante is moved to tears at the sufferings of the sinners. Later, however, pity gives way to indignation and often bitter scorn.

Round through that air with solid darkness stained,
Like to the sand that in the whirlwind flies.
I then, with error yet encompast, cried:
"O master! what is this I hear? what race
Are these, who seem so overcome with woe?"
He thus to me: "This miserable fate
Suffer the wretched souls of those, who lived
Without or praise or blame, with that ill band
Of angels mixed, who nor rebellious proved
Nor yet were true to God, but for themselves
Were only. From his bounds Heaven drove them forth,
Not to impair his lustre; nor the depth
Of Hell receives them, lest the accursed tribe
Should glory thence with exultation vain."
I then: "Master! what doth aggrieve them thus,
That they lament so loud?" He straight replied:
"That will I tell thee briefly. These of death
No hope may entertain: and their blind life
So meanly passes, that all other lots
They envy. Fame of them the world hath none,
Nor suffers; mercy and justice scorn them both.
Speak not of them, but look, and pass them by."
And I, who straightway looked, beheld a flag,
Which whirling ran around so rapidly,
That it no pause obtained: and following came
Such a long train of spirits, I should ne'er
Have thought that death so many had despoiled.
When some of these I recognized, I saw
And knew the shade of him, who to base fear
Yielding, abjured his high estate. Forthwith
I understood, for certain, this the tribe
Of those ill spirits both to God displeasing

29. "Unnumbered as the sands
Of Barca or Cyrene's torrid soil,
Levied to side with warring winds, and poise
Their lighter wings."
Milton, P. L. ii. 903.

30. Scartazzini prefers the reading *orror* instead of *error*, and quotes the line, —
"Me tum primum sævus circumstetit horror."
Æn. ii.

36. Dante here supposes that in the revolt of Lucifer against God, some of the angels remained neutral. This idea is probably an invention of his, as it is not found in the Bible.

40. Lest the rebellious angels should exult at seeing those who were neutral, and therefore less guilty, condemned to the same punishment with themselves.

47. "Cancelled from heaven and sacred memory,
Nameless in dark oblivion let them dwell."
Milton, P. L. vi. 380.
"Therefore eternal silence be their doom."
Ibid. 385.

50. The flag represents those who in life were blown about by every wind of doctrine. Cf.

"All the grisly legions that troop
Under the sooty flag of Acheron."
Milton, Comus.

56. Most commentators take this to be the hermit Pietro del Murrone, elected pope under the name of Celestine V, and induced by fraudulent means to abdicate, thus making way for his successor Boniface VIII. He was imprisoned by the latter and died in 1295.

And to his foes. These wretches, who ne'er lived,
Went on in nakedness, and sorely stung
By wasps and hornets, which bedewed their cheeks
With blood, that, mixed with tears, dropped to their feet,
And by disgustful worms was gathered there.
Then looking farther onwards, I beheld
A throng upon the shore of a great stream:
Whereat I thus: "Sir! grant me now to know
Whom here we view, and whence impelled they seem
So eager to pass o'er, as I discern
Through the blear light?" He thus to me in few:
"This shalt thou know, soon as our steps arrive
Beside the woeful tide of Acheron."
Then with eyes downward cast, and filled with shame,
Fearing my words offensive to his ear,
Till we had reached the river, I from speech
Abstained. And lo! toward us in a bark
Comes on an old man, hoary white with eld,
Crying, "Woe to you, wicked spirits! hope not
Ever to see the sky again. I come
To take you to the other shore across,
Into eternal darkness, there to dwell
In fierce heat and in ice. And thou, who there
Standest, live spirit! get thee hence, and leave
These who are dead." But soon as he beheld
I left them not; "By other way," said he,
"By other haven shalt thou come to shore,
Not by this passage; thee a nimbler boat
Must carry." Then to him thus spake my guide:
"Charon! thyself torment not: so 't is willed,
Where will and power are one: ask thou no more."
Straightway in silence fell the shaggy cheeks
Of him, the boatman o'er the livid lake,

60. That is, who never lived the true life. "The sinful man may truly be called dead." *Convito*, iv. 7.

66. The Acheron.

72. *Acheron* is a Greek word signifying "stream of woe." According to mythology all souls must cross this river in order to enter Hades.

77. "Portitor has horrendus aquas et flumina servat
Terribili squalore Charon, cui plurima mento
Canities inculta jacet; stant lumina flamma."
Virgil, Æn. vi. 298-300.

82. "The delighted spirit
To bathe in fiery floods, or to reside
In thrilling regions of thick-ribbed ice."
Shakespeare, Measure for Measure, iii. 1.
Cf. Milton, *P. L.* ii. 600.

86. The souls who are saved go first to the shore where the Tiber falls into the sea, and are thence carried over the ocean to Purgatory (*Purg.* ii. 96 ff.). This may be the reference in Charon's words. Or they might mean that Dante must cross the Acheron in some other way than in his boat.

90. In Heaven, where God dwells who is able to do whatever he wills. Cf. *Hell*, v. 26, where Virgil repeats the same words to Minos, and *Hell*, vii. 10.

92. "Vada livida."
Virgil, Æn. vi. 320.
"Totius ut lacûs puticæque paludis
Lividissima, maximeque est profunda vorago."
Catullus, xviii. 10.

Around whose eyes glared wheeling flames. Meanwhile
Those spirits, faint and naked, color changed,
And gnashed their teeth, soon as the cruel words
They heard. God and their parents they blasphemed,
The human kind, the place, the time, and seed,
That did engender them and give them birth.
Then all together sorely wailing drew
To the curst strand, that every man must pass
Who fears not God. Charon, demoniac form,
With eyes of burning coal, collects them all,
Beckoning, and each, that lingers, with his oar
Strikes. As fall off the light autumnal leaves,
One still another following, till the bough
Strews all its honors on the earth beneath;
E'en in like manner Adam's evil brood
Cast themselves, one by one, down from the shore,
Each at a beck, as falcon at his call.
Thus go they over through the umbered wave;
And ever they on the opposing bank
Be landed, on this side another throng
Still gathers. "Son," thus spake the courteous guide,
"Those who die subject to the wrath of God
All here together come from every clime,
And to o'erpass the river are not loth:
For so heaven's justice goads them on, that fear
Is turned into desire. Hence ne'er hath past
Good spirit. If of thee Charon complain,
Now mayst thou know the import of his words."
This said, the gloomy region trembling shook
So terribly, that yet with clammy dews
Fear chills my brow. The sad earth gave a blast,
That, lightening, shot forth a vermilion flame,
Which all my senses conquered quite, and I
Down dropped, as one with sudden slumber seized.

101. Dante follows the spirit of his age in conceiving the beings of mythology as demons.

102. "His looks were dreadful, and his fiery eyes
Like two great beacons glared bright and wide."
Spenser, F. Q. VI. vii. 42.

104. "Quam multa in silvis autumni frigore primo
Lapsa cadunt folia."
Virgil, Æn. vi. 309.
Cf. *Apol. Rhod.* iv. 214.

109. *Richiamo* in the original means the signal — cry or lure — used by the hunter to call back his bird.

110. *Umbered* = dark. The original is *bruna.*

CANTO IV.

ARGUMENT.

The poet, being roused by a clap of thunder, and following his guide onwards, descends into Limbo, which is the first circle of Hell, where he finds the souls of those, who, although they have lived virtuously and have not to suffer for great sins, nevertheless, through lack of baptism, merit not the bliss of Paradise. Hence he is led on by Virgil to descend into the second circle.

BROKE the deep slumber in my brain a crash
Of heavy thunder, that I shook myself,
As one by main force roused. Risen upright,
My rested eyes I moved around, and searched,
With fixèd ken, to know what place it was
Wherein I stood. For certain, on the brink
I found me of the lamentable vale,
The dread abyss, that joins a thunderous sound
Of plaints innumerable. Dark and deep,
And thick with clouds o'erspread, mine eye in vain
Explored its bottom, nor could aught discern.
"Now let us to the blind world there beneath
Descend;" the bard began, all pale of look:
"I go the first, and thou shalt follow next."
Then I, his altered hue perceiving, thus:
"How may I speed, if thou yieldest to dread,
Who still art wont to comfort me in doubt?"
He then: "The anguish of that race below
With pity stains my cheek, which thou for fear
Mistakest. Let us on. Our length of way
Urges to haste." Onward, this said, he moved;
And entering led me with him, on the bounds
Of the first circle that surrounds the abyss.
Here, as mine ear could note, no plaint was heard
Except of sighs, that made the eternal air
Tremble, not caused by tortures, but from grief
Felt by those multitudes, many and vast,
Of men, women, and infants. Then to me
The gentle guide: "Inquirest thou not what spirits
Are these, which thou beholdest? Ere thou pass
Farther, I would thou know, that these of sin
Were blameless; and if aught they merited,
It profits not, since baptism was not theirs,
The portal to thy faith. If they before

8. Milton, *P. L.* viii. 242: —

"But long ere our approaching heard
Noise, other than the sound of dance or song,
Torment, and loud lament, and furious rage."

23. Limbo, containing the souls of unbaptized children, and of those virtuous men and women who lived before the birth of our Saviour.

34. Instead of *porta* = portal, Scartazzini reads *parte* = part. Longfellow accepts the former reading, while Professor Norton adopts the

The Gospel lived, they served not God aright;
And among such am I. For these defects,
And for no other evil, we are lost;
Only so far afflicted, that we live
Desiring without hope." Sore grief assailed
My heart at hearing this, for well I knew
Suspended in that Limbo many a soul
Of mighty worth. "O tell me, sire revered!
Tell me, my master!" I began, through wish
Of full assurance in that holy faith
Which vanquishes all error; "say, did e'er
Any, or through his own or other's merit,
Come forth from thence, who afterward was blest?"
Piercing the secret purport of my speech,
He answered: "I was new to that estate,
When I beheld a puissant one arrive
Amongst us, with victorious trophy crowned.
He forth the shade of our first parent drew,
Abel his child, and Noah righteous man,
Of Moses lawgiver for faith approved,
Of patriarch Abraham, and David king,
Israel with his sire and with his sons,
Nor without Rachel whom so hard he won,
And others many more, whom he to bliss
Exalted. Before these, be thou assured,
No spirit of human kind was ever saved."
We, while he spake, ceased not our onward road,
Still passing through the wood; for so I name
Those spirits thick beset. We were not far
On this side from the summit, when I kenned
A flame, that o'er the darkened hemisphere
Prevailing shined. Yet we a little space
Were distant, not so far but I in part
Discovered, that a tribe in honor high
That place possessed. "O thou, who every art
And science valuest! who are these, that boast
Such honor, separate from all the rest?"
He answered: "The renown of their great names,
That echoes through your world above, acquires

latter, translating, "baptism, which is part of the faith that thou believest."

46. *Other's merit* = the merit of Christ.

48. Dante has alluded to the descent of Christ into Hell, but did not mention it directly. Virgil, however, understands his meaning.

49. Virgil died 19 B.C. He had therefore been in Limbo fifty years, when Christ came to free the Saints and Patriarchs of the old dispensation.

50. Our Saviour.

52. Adam.

64. *Summit* = edge of the first circle, where he had found himself when he awoke. Another reading is *sonno* instead of *sommo*, which Professor Norton adopts and translates, "from where I slept." Longfellow's translation agrees with Cary's.

70. The original *onori* is better translated by the word *honorest*, the term used by both Longfellow and Norton. *Value* in the sense of "to cause to have value" is obsolete.

Favor in heaven, which holds them thus advanced."
Meantime a voice I heard: "Honor the bard
Sublime! his shade returns, that left us late!"
No sooner ceased the sound, than I beheld
Four mighty spirits toward us bend their steps,
Of semblance neither sorrowful nor glad.
When thus my master kind began: "Mark him,
Who in his right hand bears that falchion keen,
The other three preceding, as their lord.
This is that Homer, of all bards supreme:
Flaccus the next, in satire's vein excelling;
The third is Naso; Lucan is the last.
Because they all that appellation own,
With which the voice singly accosted me,
Honoring they greet me thus, and well they judge."
So I beheld united the bright school
Of him the monarch of sublimest song,
That o'er the others like an eagle soars.
When they together short discourse had held,
They turned to me, with salutation kind
Beckoning me; at the which my master smiled:
Nor was this all; but greater honor still
They gave me, for they made me of their tribe;
And I was sixth amid so learned a band.
Far as the luminous beacon on we passed
Speaking of matters, then befitting well
To speak, now fitter left untold. At foot
Of a magnificent castle we arrived,
Seven times with lofty walls begirt, and round
Defended by a pleasant stream. O'er this
As o'er dry land we passed. Next, through seven gates,
I with those sages entered, and we came
Into a mead with lively verdure fresh.
There dwelt a race, who slow their eyes around
Majestically moved, and in their port
Bore eminent authority; they spake
Seldom, but all their words were tuneful sweet.
We to one side retired, into a place
Open and bright and lofty, whence each one

79. "She nas to sober ne to glad." *Chaucer's Dream.*

81. The falchion is the symbol of war sung by Homer. The works of the latter had not yet been translated into Latin, and Dante was ignorant of Greek. He knew Homer chiefly through the references in Aristotle.

84. The original has simply, *Orazio satiro*, Horace the satirist.

85. Original = *Ovidio*. Naso (like Flaccus above) is an antiquated term.

86. The name of "bard sublime," see line 75.

90. Homer.

97. He is conscious of his own genius.

100. The things talked of there were complimentary to Dante, hence not proper to be repeated by him.

101. Symbol of human knowledge.

102. The seven cardinal virtues.

103. The stream is the emblem of eloquence.

104. The seven liberal arts, forming the quadrivium and the trivium.

Stood manifest to view. Incontinent
There on the green enamel of the plain
Were shown me the great spirits, by whose sight
I am exalted in my own esteem.
Electra there I saw accompanied
By many, among whom Hector I knew,
Anchises' pious son, and with hawk's eye
Cæsar all armed, and by Camilla there
Penthesilea. On the other side,
Old King Latinus, seated by his child
Lavinia, and that Brutus I beheld,
Who Tarquin chased, Lucretia, Cato's wife
Marcia, with Julia and Cornelia there;
And sole apart retired, the Soldan fierce.
Then when a little more I raised my brow,
I spied the master of the sapient throng,
Seated amid the philosophic train.
Him all admire, all pay him reverence due.
There Socrates and Plato both I marked,
Nearest to him in rank, Democritus,
Who sets the world at chance, Diogenes,
With Heraclitus, and Empedocles,
And Anaxagoras, and Thales sage,
Zeno, and Dioscorides well read
In nature's secret lore. Orpheus I marked
And Linus, Tully and moral Seneca,

114. For an interesting discussion of the use of *enamel* here, see Ruskin, *Modern Painters*, iii. ch. 14.

117. The daughter of Atlas, and mother of Dardanus, the founder of Troy. See Virg. *Æn.* viii. 134, as referred to by Dante in his treatise *De Monarchia*, ii, 3. "Electra, scilicet, nata magni nominis regis Atlantis, ut de ambobus testimonium reddit poeta noster in octavo ubi Æneas ad Avandrum sic ait

"Dardanus Iliacæ," etc.

120. Camilla is also mentioned, *Hell*, i. 104.

121. Queen of the Amazons, who fell in Asia fighting for the Trojans.

122. Father-in-law of Æneas.

123. Junius Brutus, the first consul. The other Brutus, together with Cassius and Judas, is placed by the Poet in the lowest circle of Hell, — that of the traitors.

124. Lucretia, wife of Collatinus.

125. Julia was the daughter of Julius Cæsar and wife of Pompey. Cornelia was the daughter of Scipio Africanus, and mother of the Gracchi.

126. Saladin, Sultan of Egypt and Syria, born 1137, died 1193, celebrated for his virtue and generosity. It is interesting to note that Dante's friend Giotto introduces Saladin in his frescoes on the life of S. Francis, in the Church of S. Croce in Florence.

128. Aristotle. Petrarch assigns the first place to Plato. See *Triumph of Fame*, iii. In the *Convito* (iv. 2) Dante calls Aristotle "the master of human reason."

132. Democritus, who taught that the world was made by the fortuitous concourse of atoms.

133. Diogenes the Cynic.

134. Heraclitus of Ephesus, called the "Weeping Philosopher." Empedocles, follower of Pythagoras; said to have thrown himself into the crater of Ætna.

135. Anaxagoras, master of Pericles. Thales of Miletus was founder of the Ionic School.

136. Zeno, chief of the Stoics.

Dioscorides wrote a treatise on the properties of plants and stones.

138. Linus, fabulous singer, son of Apollo. Others, and with more probability, read Livius.

Tully = Marcus Tullius Cicero. L. Annæus Seneca = the celebrated Roman Stoic philosopher, teacher of Nero.

Euclid and Ptolemy, Hippocrates,
Galenus, Avicen, and him who made
That commentary vast, Averroes.
Of all to speak at full were vain attempt;
For my wide theme so urges, that ofttimes
My words fall short of what bechanced. In two
The six associates part. Another way
My sage guide leads me, from that air serene,
Into a climate ever vexed with storms:
And to a part I come, where no light shines.

CANTO V.

ARGUMENT.

Coming into the second circle of Hell, Dante at the entrance beholds Minos the Infernal Judge, by whom he is admonished to beware how he enters those regions. Here he witnesses the punishment of carnal sinners, who are tossed about ceaselessly in the dark air by the most furious winds. Amongst these, he meets with Francesca of Rimini, through pity at whose sad tale he falls fainting to the ground.

FROM the first circle I descended thus
Down to the second, which, a lesser space
Embracing, so much more of grief contains,
Provoking bitter moans. There Minos stands
Grinning with ghastly feature: he, of all
Who enter, strict examining the crimes,
Gives sentence, and dismisses them beneath,
According as he foldeth him around:
For when before him comes the ill-fated soul,
It all confesses; and that judge severe
Of sins, considering what place in hell
Suits the transgression, with his tail so oft
Himself encircles, as degrees beneath
He dooms it to descend. Before him stand
Alway a numerous throng; and in his turn
Each one to judgment passing, speaks, and hears
His fate, thence downward to his dwelling hurled.

139. Ptolemy, the astronomer and geographer, whose system Dante follows in the *Divine Comedy*. Hippocrates, Galenus, and Avicenna were three famous physicians, the first a Greek, the second from Pergamos in Asia, the third an Arab.

141. Arab philosopher, author of a celebrated commentary on Aristotle.

2. Hell being shaped like an inverted cone, it follows that each one of the nine concentric circles is narrower than its predecessor.

4. Minos was king of Crete. Virgil also makes him one of the judges in Hell (*Æn.* vi. 432).

5. Cf. Milton,—

"Death
Grinned horrible a ghastly smile."
P. L. ii. 845

"O thou! who to this residence of woe
Approachest?" when he saw me coming, cried
Minos, relinquishing his dread employ,
"Look how thou enter here; beware in whom
Thou place thy trust; let not the entrance broad
Deceive thee to thy harm." To him my guide:
"Wherefore exclaimest? Hinder not his way
By destiny appointed; so 't is willed
Where will and power are one. Ask thou no more."
Now 'gin the rueful wailings to be heard.
Now am I come where many a plaining voice
Smites on mine ear. Into a place I came
Where light was silent all. Bellowing there groaned
A noise, as of a sea in tempest torn
By warring wings. The stormy blast of hell
With restless fury drives the spirits on,
Whirled round and dashed amain with sore annoy.
When they arrive before the ruinous sweep,
There shrieks are heard, there lamentations, moans,
And blasphemies 'gainst the good Power in heaven.
I understood that to this torment sad
The carnal sinners are condemned, in whom
Reason by lust is swayed. As in large troops
And multitudinous, when winter reigns,
The starlings on their wings are borne abroad;
So bears the tyrannous gust those evil souls.
On this side and on that, above, below,
It drives them: hope of rest to solace them
Is none, nor e'en of milder pang. As cranes,
Chanting their dolorous notes, traverse the sky,
Stretched out in long array; so I beheld
Spirits, who came loud wailing, hurried on
By their dire doom. Then I: "Instructor! who
Are these, by the black air so scourged?" — "The first
'Mong those, of whom thou question'st," he replied,
"O'er many tongues was empress. She in vice
Of luxury was so shameless, that she made
Liking be lawful by promulged decree,
To clear the blame she had herself incurred.
This is Semiramis, of whom 't is writ,

25. Cf. *Hell*, iii. 89–90, where the same words are spoken to Charon.

35. The precipice which surrounds the vast central abyss of Hell.

46. This simile is imitated by Lorenzo de' Medici, in his *Ambra*, a poem, first published by Mr. Roscoe, in the Appendix to his *Life of Lorenzo:* —

"Marking the tracts of air, the clamorous cranes
Wheel their due flight in varied ranks descried;
And each with outstretched neck his rank maintains,
In marshalled order through the ethereal void."

Cf. Homer, *Il.* iii. 3. Virgil, *Æn.* x. 264, and Dante's *Purgatory*, Canto xxiv. 63.

57. Queen of Assyria, famous for her licentiousness. The expression "of whom 't is writ" refers to a passage in Orosius (*Hist.* i. c. 4),

That she succeeded Ninus her espoused;
And held the land, which now the Soldan rules.
The next in amorous fury slew herself,
And to Sicheus' ashes broke her faith:
Then follows Cleopatra, lustful queen."
There marked I Helen, for whose sake so long
The time was fraught with evil; there the great
Achilles, who with love fought to the end.
Paris I saw, and Tristan; and beside,
A thousand more he showed me, and by name
Pointed them out, whom love bereaved of life.
When I had heard my sage instructor name
Those dames and knights of antique days, o'erpowered
By pity, well-nigh in amaze my mind
Was lost; and I began: "Bard! willingly
I would address those two together coming,
Which seem so light before the wind." He thus:
"Note thou, when nearer they to us approach.
Then by that love which carries them along,
Entreat; and they will come." Soon as the wind
Swayed them toward us, I thus framed my speech:
"O wearied spirits! come, and hold discourse
With us, if by none else restrained." As doves
By fond desire invited, on wide wings
And firm, to their sweet nest returning home,
Cleave the air, wafted by their will along;
Thus issued, from that troop, where Dido ranks,
They, through the ill air speeding; with such force
My cry prevailed by strong affection urged.
"O gracious creature and benign! who goest
Visiting, through this element obscure,
Us, who the world with bloody stain imbrued;
If, for a friend the King of all, we owned,
Our prayer to him should for thy peace arise,

which Dante has here almost literally translated, "Huic mortuo Semiramis uxor successit."

59. In Dante's time the Sultan of Egypt was also called Sultan of Babylon. The word "now" means in the year 1300.

60. Dido, referred to by name in line 84. The story of her love is told in the *Æneid* i. and iv.

62. Queen of Egypt, mistress of Julius Cæsar and of Mark Antony. Made prisoner by Octavius, she killed herself.

63. Wife of Menelaus. Her flight with Paris was the cause of the Trojan War.

65. Achilles' love for Polyxena was the cause of his death, he having been killed treacherously by her brother Paris, while the marriage was taking place.

66. Some take Paris to be the son of Priam and the lover of Helen; others believe a knight of mediæval romance to be meant.

Tristan was a knight of King Arthur's Round Table. He fell in love with Iseult, wife of his uncle Mark, King of Cornwall, and was wounded by the latter by a poisoned arrow. Iseult came to him on his death-bed, and as the lovers embraced, both died of love and despair. This beautiful legend forms the subject of a long poem by Gottfried von Strassburg, and one by Chrétien de Troye (lost), and has been treated in modern times by Tennyson, Matthew Arnold, Swinburne, and Wagner.

Since thou hast pity on our evil plight.
Of whatsoe'er to hear or to discourse
It pleases thee, that will we hear, of that
Freely with thee discourse, while e'er the wind,
As now, is mute. The land, that gave me birth,
Is situate on the coast, where Po descends
To rest in ocean with his sequent streams.
"Love, that in gentle heart is quickly learnt,
Entangled him by that fair form, from me
Ta'en in such cruel sort, as grieves me still:
Love, that denial takes from none beloved,
Caught me with pleasing him so passing well,
That, as thou seest, he yet deserts me not.
Love brought us to one death: Caïna waits
The soul, who spilt our life." Such were their words:
At hearing which downward I bent my looks,
And held them there so long, that the bard cried:
"What art thou pond'ring?" I in answer thus:
"Alas! by what sweet thoughts, what fond desire
Must they at length to that ill pass have reached!"
Then turning, I to them my speech addressed.
And thus began: "Francesca! your sad fate
Even to tears my grief and pity moves.
But tell me; in the time of your sweet sighs,
By what, and how love granted, that ye knew
Your yet uncertain wishes?" She replied:
"No greater grief than to remember days

96. Ravenna. M. Ampère speaks of the topographical accuracy of this passage, in his *Voyage Dantesque*.

99. Cf. the first line of the sonnet in the *New Life*, § xx: —

"Love and gentle heart are one same thing."

101. Because she died in sin, without a chance to repent; or perhaps because she was caught *in flagrante delicto*.

102. "Amor, ch' a null' amato amar perdona." So Boccaccio, in his *Filocopo*: —

"Amore mai non perdonò l' amore a nullo amato."

And Pulci, in the *Morgante Maggiore*, iv.: —

"E perchè amor mal volontier perdona,
Che non sia al fin sempre amato chi ama."

Indeed many of the Italian poets have repeated this verse.

105. Caïna is the place where fratricides, or traitors against their kindred, are punished. Cary's note here is inaccurate. See *Hell*, xxxii.

113. Francesca, daughter of Guido da Polenta, lord of Ravenna, was given by her father in marriage to Gianciotto, son of Malatesta, lord of Rimini, a man of extraordinary courage, but deformed in his person. His brother Paolo, who unhappily possessed those graces which the husband of Francesca wanted, engaged her affections; and being taken in adultery, they were both put to death by the enraged Gianciotto.

The whole of this passage is alluded to by Petrarch, in his *Triumph of Love*, iii.

Leigh Hunt has expanded the episode into a long poem, — called *Story of Rimini*.

118. Imitated by Chaucer: —

"For of Fortunis sharp adversite
The worst kind of infortune is this,
A man to have been in prosperite,
And it remembir when it passid is."
Troilus and Creseide, iii. 233.

Tennyson also refers to these lines in *Locksley Hall*, —

"Comfort, comfort, scorned of devils, this is truth the Poet sings,
That a sorrow's crown of sorrows is remembering happier things."

Alfred de Musset protests against the truth of the sentiment in his poem, — *La Solitude*.

Of joy, when misery is at hand! That kens
Thy learned instructor. Yet so eagerly
If thou art bent to know the primal root,
From whence our love gat being, I will do,
As one, who weeps and tells his tale. One day,
For our delight we read of Lancelot,
How him love thralled. Alone we were, and no
Suspicion near us. Ofttimes by that reading
Our eyes were drawn together, and the hue
Fled from our altered cheek. But at one point
Alone we fell. When of that smile we read,
The wished smile, rapturously kissed
By one so deep in love, then he, who ne'er
From me shall separate, at once my lips
All trembling kissed. The book and writer both
Were love's purveyors. In its leaves that day
We read no more." While thus one spirit spake,
The other wailed so sorely, that heart-struck
I, through compassion fainting, seemed not far
From death, and like a corpse fell to the ground.

CANTO VI.

ARGUMENT.

On his recovery, the Poet finds himself in the third circle, where the gluttonous are punished. Their torment is, to lie in the mire, under a continual and heavy storm of hail, snow, and discolored water; Cerberus meanwhile barking over them with his threefold throat, and rending them piecemeal. One of these, who on earth was named Ciacco, foretells the divisions with which Florence is about to be distracted. Dante proposes a question to his guide, who solves it; and they proceed towards the fourth circle.

My sense reviving, that erewhile had drooped
With pity for the kindred shades, whence grief
O'ercame me wholly, straight around I see

The original perhaps is in Boëthius, *De Consol. Philosoph.* "In omni adversitate fortunæ infelicissimum genus est infortunii fuisse felicem et non esse." II. 4.

124. One of the knights of the Round Table, and the lover of Ginevra, or Guinever, celebrated in romance. The incident alluded to seems to have made a strong impression on the imagination of Dante, who introduces it again, less happily, in the *Paradise*, xvi. 14, 15.

128. "Questo quel punto fù, che sol mi vinse."
Tasso, Il Torrismondo.

134. "Love's purveyors" in the original = *Galeotto*, who according to the old romances was the means of bringing Launcelot and Guinever together.

136. "E caddi, come corpo morto cade."
So Pulci: —
"E cadde come morto in terra cade."
Morgante Maggoire, c. xxii.
And Ariosto: —
"E cada, come corpo morto cade."
Orl. Fur. ii. 55.

Dante's last refuge was at the house of a nephew of Francesca, — Guido Novello da Polenta. Hence his grief at the sad fate of the lovers.

New torments, new tormented souls, which way
Soe'er I move, or turn, or bend my sight.
In the third circle I arrive, of showers
Ceaseless, accursed, heavy and cold, unchanged
Forever, both in kind and in degree.
Large hail, discolored water, sleety flaw
Through the dun midnight air streamed down amain:
Stank all the land whereon that tempest fell.
Cerberus, cruel monster, fierce and strange,
Through his wide threefold throat, barks as a dog
Over the multitude immersed beneath.
His eyes glare crimson, black his unctuous beard,
His belly large, and clawed the hands, with which
He tears the spirits, flays them, and their limbs
Piecemeal disparts. Howling there spread, as curs,
Under the rainy deluge, with one side
The other screening, oft they roll them round,
A wretched, godless crew. When that great worm
Descried us, savage Cerberus, he oped
His jaws, and the fangs showed us; not a limb
Of him but trembled. Then my guide, his palms
Expanding on the ground, thence filled with earth
Raised them, and cast it in his ravenous maw.
E'en as a dog, that yelling bays for food
His keeper, when the morsel comes, lets fall
His fury, bent alone with eager haste
To swallow it; so dropped the loathsome cheeks
Of demon Cerberus, who thundering stuns
The spirits, that they for deafness wish in vain.
We, o'er the shades thrown prostrate by the brunt
Of the heavy tempest passing, set our feet
Upon their emptiness, that substance seemed.
They all along the earth extended lay,
Save one, that sudden raised himself to sit,
Soon as that way he saw us pass. "O thou!"
He cried, "who through the infernal shades art led,
Own, if again thou know'st me. Thou wast framed
Or ere my frame was broken." I replied:

9. *Flaw* = sudden gust or burst of wind. Cf. Milton, —

"Snow and hail, and stormy gust and flaw."

12. Cerberus, a dog with three heads, in ancient mythology, guardian of Hell.

21. "Juxta — infernum vermis erat infinitæ magnitudinæ ligatus maximâ catenâ." *Alberici Visio*, § 9.

In Canto XXXIV. 102, Lucifer is called "The abhorred worm, that boreth through the world."

Cf. Ariosto, —

"Ch' al gran verme infernal mette la briglia,
E che di lui come a lei par dispone."

Orl. Fur. XLVI. 78.

35. The spirits have not yet their body, but merely the appearance of them. Only after the Last Judgment will their human forms be restored to them.

40. "You were born before I died." Dante was born in 1265; Ciacco died in 1286.

"The anguish thou endurest perchance so takes
Thy form from my remembrance, that it seems
As if I saw thee never. But inform
Me who thou art, that in a place so sad
Art set, and in such torment, that although
Other be greater, none disgusteth more."
He thus in answer to my words rejoined:
"Thy city heaped with envy to the brim,
Aye, that the measure overflows its bounds,
Held me in brighter days. Ye citizens
Were wont to name me Ciacco. For the sin
Of gluttony, damned vice, beneath this rain,
E'en as thou seest, I with fatigue am worn;
Nor I sole spirit in this woe: all these
Have by like crime incurred like punishment."
No more he said, and I my speech resumed:
"Ciacco! thy dire affliction grieves me much,
Even to tears. But tell me, if thou knowest,
What shall at length befall the citizens
Of the divided city; whether any
Just one inhabit there: and tell the cause,
Whence jarring discord hath assailed it thus?"
He then: "After long striving they will come
To blood; and the wild party from the woods
Will chase the other with much injury forth.
Then it behoves, that this must fall, within
Three solar circles; and the other rise
By borrowed force of one, who under shore
Now rests. It shall a long space hold aloof
Its forehead, keeping under heavy weight
The other opprest, indignant at the load,
And grieving sore. The just are two in number,
But they neglected. Avarice, envy, pride,
Three fatal sparks, have set the hearts of all
On fire." Here ceased the lamentable sound;
And I continued thus: "Still would I learn

49. Florence.

52. Ciacco, according to some commentators, is a nickname, meaning "hog." Others hold that it is the man's real name. He is introduced in Boccaccio's *Decameron*, Giorn. ix. Nov. 8.

61. Divided into the Bianchi and Neri factions.

65. So called because it was headed by Veri de' Cerchi, whose family had lately come into the city from Acone, and the woody country of the Val di Nievole.

66. The opposite party of the Neri, at the head of which was Corso Donati.

67. The Bianchi must fall.

68. Within three years. Ciacco is speaking in 1300; the Bianchi and with them Dante were banished from Florence in 1302.

69. Charles of Valois, by whose means the Neri were replaced.

Better than this, however, is to interpret "one" to mean Boniface VIII., in which case the word *piaggia* of the original should be translated, "using flattery, blandishments." Professor Norton translates, "tacking," *i.e.* playing fast and loose with both parties.

73. It is not known who these two are.

More from thee, further parley still entreat.
Of Farinata and Tegghiaio say,
They who so well deserved; of Giacopo,
Arrigo, Mosca, and the rest, who bent
Their minds on working good. Oh! tell me where
They bide, and to their knowledge let me come.
For I am prest with keen desire to hear
If heaven's sweet cup or poisonous drug of hell,
Be to their lip assigned." He answered straight:
"These are yet blacker spirits. Various crimes
Have sunk them deeper in the dark abyss.
If thou so far descendest, thou mayst see them.
But to the pleasant world when thou returnest,
Of me make mention, I entreat thee, there.
No more I tell thee, answer thee no more."
This said, his fixed eyes he turned askance,
A little eyed me, then bent down his head,
And 'midst his blind companions with it fell.
When thus my guide: "No more his bed he leaves,
Ere the last angel-trumpet blow. The Power
Adverse to these shall then in glory come,
Each one forthwith to his sad tomb repair,
Resume his fleshly vesture and his form,
And hear the eternal doom re-echoing rend
The vault." So passed we through that mixture foul
Of spirits and rain, with tardy steps; meanwhile
Touching, though slightly, on the life to come.
For thus I questioned: "Shall these tortures, Sir!
When the great sentence passes, be increased,
Or mitigated, or as now severe?"
He then: "Consult thy knowledge; that decides
That, as each thing to more perfection grows,
It feels more sensibly both good and pain.
Though ne'er to true perfection may arrive
This race accurst, yet nearer then, than now,
They shall approach it." Compassing that path,
Circuitous we journeyed, and discourse,
Much more than I relate between us passed:
Till at the point, whence the steps led below,
Arrived, there Plutus, the great foe, we found.

79. See notes to *Hell*, x. 32, and xvi. 42.

80. See note to *Hell*, xvi. 45.

81. Of Arrigo, who is said by the commentators to have been of the noble family of the Fifanti, no mention afterwards occurs. Mosca degli Uberti is introduced in Canto xxviii.

91. Ciacco, like other souls in Hell, desires Dante to keep his name alive in the world above.

97. The trumpet announcing the Last Judgment. Cf. Matth. xxiv. 31. The "adverse Power" is Christ.

108. The usual explanation of this passage is to refer the word "knowledge" to the teachings of Aristotle, who declares that the more perfect the body, the more susceptible is it to pain and pleasure.

117. Plutus, the god of Riches, is made by Dante a demon, in accordance with his custom when introducing mythological characters in *Hell*.

CANTO VII.

ARGUMENT.

In the present Canto, Dante describes his descent into the fourth circle, at the beginning of which he sees Plutus stationed. Here one like doom awaits the prodigal and the avaricious; which is, to meet in direful conflict, rolling great weights against each other with mutual upbraidings. From hence Virgil takes occasion to show how vain the goods that are committed into the charge of Fortune; and this moves our author to inquire what being that Fortune is, of whom he speaks: which question being resolved, they go down into the fifth circle, where they find the wrathful and slothful tormented in the Stygian lake. Having made a compass round great part of this lake, they come at last to the base of a lofty tower.

"Ah me! O Satan! Satan!" loud exclaimed
Plutus, in accent hoarse of wild alarm:
And the kind sage, whom no event surprised,
To comfort me thus spake: "Let not thy fear
Harm thee, for power in him, be sure, is none
To hinder down this rock thy safe descent."
Then to that swoln lip turning, "Peace!" he cried,
"Curst wolf! thy fury inward on thyself
Prey, and consume thee! Through the dark profound
Not without cause he passes. So 't is willed
On high, there where the great Archangel poured
Heaven's vengeance on the first adulterer proud."
As sails, full spread and bellying with the wind,
Drop suddenly collapsed, if the mast split;
So to the ground down dropped the cruel fiend.
Thus we, descending to the fourth steep ledge,
Gained on the dismal shore, that all the woe
Hems in of all the universe. Ah me!
Almighty Justice! in what store thou heap'st
New pains, new troubles, as I here beheld.
Wherefore doth fault of ours bring us to this?
E'en as a billow, on Charybdis rising,
Against encountered billow dashing breaks;
Such is the dance this wretched race must lead,
Whom more than elsewhere numerous here I found,

1. "Pape Satan, pape Satan aleppe."
Of the many efforts to explain this line none are satisfactory, and perhaps it is better to understand it simply as an exclamation of rage.

11. Michael, as it is in the original.

12. Satan. The best commentary on this passage is contained in Rev. xii. 7–9. The word *strupo*, translated here "adulterer," means rather adultery in the sense of infidelity.

16. The word *lacca*, which Cary translates "ledge," means cavity, hollow.

22. Cf. —
"As when two billows in the Irish sowndes
Forcibly driven with contrarie tides,
Do meet together; each aback rebounds
With roaring rage, and dashing on all sides,
That filleth all the sea with foam, divides
The doubtful current into divers wayes."
Spenser, F. Q. IV, 1, 42.

25. In *Purg.* XX. 11, Dante says that Avarice — *antica lupa* — is more universal than all other vices.

From one side and the other, with loud voice,
Both rolled on weights, by main force of their breasts,
Then smote together, and each one forthwith
Rolled them back voluble, turning again;
Exclaiming these, "Why holdest thou so fast?"
Those answering, "And why castest thou away?"
So, still repeating their despiteful song,
They to the opposite point on either hand,
Traversed the horrid circle: then arrived,
Both turned them round, and through the middle space
Conflicting met again. At sight whereof
I, stung with grief, thus spake: "O say, my guide!
What race is this? Were these, whose heads are shorn,
On our left hand, all separate to the church?"
He straight replied: "In their first life, these all
In mind were so distorted, that they made,
According to due measure, of their wealth
No use. This clearly from their words collect,
Which they howl forth, at each extremity
Arriving of the circle, where their crime
Contrary in kind disparts them. To the church
Were separate those, that with no hairy cowls
Are crowned, both Popes and Cardinals, o'er whom
Avarice dominion absolute maintains."
I then: "'Mid such as these some needs must be,
Whom I shall recognize, that with the blot
Of these foul sins were stained." He answering thus:
"Vain thought conceivest thou. That ignoble life,
Which made them vile before, now makes them dark,
And to all knowledge indiscernible.
Forever they shall meet in this rude shock:
These from the tomb with clenched grasp shall rise,
Those with close-shaven locks. That ill they gave,
And ill they kept, hath of the beauteous world
Deprived, and set them at this strife, which needs
No labored phrase of mine to set it off.
Now mayest thou see, my son! how brief, how vain,
The goods committed into Fortune's hands,
For which the human race keep such a coil!

30. The miser despises the wasteful, who have a similar contempt for the avaricious. Hence these recriminations.

38. Alluding to the tonsure.

48. Ariosto, having personified Avarice as a strange and hideous monster, says of her —

"Peggio facea nella Romana corte;
Che v'avea uccisi Cardinali e Papi."
Orl. Fur. xxvi. 32.

"Worse did she in the court of Rome, for there She had slain Popes and Cardinals."

According to Dante it was the lust of temporal power and wealth on the part of the Pope and the clergy that was the cause of the unhappy condition of Italy and the church. See *Hell*, xix. 94 ff. and *Par.* xxvii. 36 ff.

57. The clenched grasp is emblematic of avariciousness as the close-shaven locks are of wastefulness. The latter expression is not to be confused with the tonsure referred to in line 38.

64. By means of the obsolete word *coil* =

Not all the gold that is beneath the moon,
Or ever hath been, of these toil-worn souls
Might purchase rest for one." I thus rejoined:
"My guide! of thee this also would I learn;
This fortune, that thou speakest of, what it is,
Whose talons grasp the blessings of the world?"
He thus: "O beings blind! what ignorance
Besets you? Now my judgment hear and mark.
He, whose transcendent wisdom passes all,
The heavens creating, gave them ruling powers
To guide them; so that each part shines to each,
Their light in equal distribution poured.
By similar appointment he ordained
Over the world's bright images to rule,
Superintendence of a guiding hand
And general minister, which, at due time
May change the empty vantages of life
From race to race, from one to other's blood,
Beyond prevention of man's wisest care:
Wherefore one nation rises into sway,
Another languishes, e'en as her will
Decrees, from us concealed, as in the grass
The serpent train. Against her naught avails
Your utmost wisdom. She with foresight plans,
Judges, and carries on her reign, as theirs
The other powers divine. Her changes know
None intermission: by necessity
She is made swift, so frequent come who claim
Succession in her favors. This is she,
So execrated e'en by those whose debt
To her is rather praise; they wrongfully
With blame requite her, and with evil word;
But she is blessed, and for that recks not:
Amidst the other primal beings glad,
Rolls on her sphere, and in her bliss exults.
Now on our way pass we, to heavier woe
Descending: for each star is falling now,
That mounted at our entrance, and forbids
Too long our tarrying." We the circle crossed
To the next steep, arriving at a well,
That boiling pours itself down to a foss
Sluiced from its source. Far murkier was the wave

noise, tumult, confusion, — Cary translates the original *si rabbuffa* = fight, come to blows.

74. God created the nine heavens and appointed the various orders of the celestial hierarchy to rule over them, and to control their movements and influence. Cf. *Convito*, ii. 5 and 6; *Par.* viii. 38 ff.; xxviii. 112 ff.

80. Fortune.

101. When Dante began his journey it was night (*Hell*, ii. 1); the stars which were then rising from the horizon are now falling from the zenith; hence it is past midnight, and the second day of the action of the poem has begun.

Than sablest grain: and we in company
Of the inky waters, journeying by their side,
Entered, though by a different track, beneath.
Into a lake, the Stygian named, expands
The dismal stream, when it hath reached the foot
Of the gray withered cliffs. Intent I stood
To gaze, and in the marish sunk descried
A miry tribe, all naked, and with looks
Betokening rage. They with their hands alone
Struck not, but with the head, the breast, the feet,
Cutting each other piecemeal with their fangs.
The good instructor spake: "Now seest thou, son!
The souls of those, whom anger overcame.
This too for certain know, that underneath
The water dwells a multitude, whose sighs
Into these bubbles make the surface heave,
As thine eye tells thee wheresoe'er it turn.
Fixed in the slime, they say: 'Sad once were we
In the sweet air made gladsome by the sun,
Carrying a foul and lazy mist within:
Now in these murky settlings are we sad.'
Such dolorous strain they gurgle in their throats,
But word distinct can utter none." Our route
Thus compassed we, a segment widely stretched
Between the dry embankment, and the core
Of the loathed pool, turning meanwhile our eyes
Downward on those who gulped its muddy lees;
Nor stopped, till to a tower's low base we came.

110. "Cocyti stagna alta vides, Stygiamque paludem."
Æn. i. 326.

121. According to the ancient commentators the slothful in well-doing. Philalethes thinks they are the sullen who nurse a hidden fire of wrath within their hearts, in contradistinction to the violently angry.

131. "Fra la ripa secca e il mezzo."
The meaning of the last word here is "slough" (from Latin *mites ?*). Cary confuses it with *mezzo*, — middle, — and translates it by the obsolete word, *core* = centre.

CANTO VIII.

ARGUMENT.

A signal having been made from the tower, Phlegyas, the ferryman of the lake, speedily crosses it, and conveys Virgil and Dante to the other side. On their passage, they meet with Filippo Argenti, whose fury and torment are described. They then arrive at the city of Dis, the entrance whereto is denied, and the portals closed against them by many Demons.

My theme pursuing, I relate, that ere
We reached the lofty turret's base, our eyes
Its height ascended, where we marked uphung
Two cressets, and another saw from far
Return the signal, so remote, that scarce
The eye could catch its beam. I, turning round
To the deep source of knowledge, thus inquired:
"Say what this means; and what, that other light
In answer set: what agency doth this?"
"There on the filthy waters," he replied,
"E'en now what next awaits us mayst thou see,
If the marsh-gendered fog conceal it not."
Never was arrow from the cord dismissed,
That ran its way so nimbly through the air,
As a small bark, that through the waves I spied
Toward us coming, under the sole sway
Of one that ferried it, who cried aloud:
"Art thou arrived, fell spirit?" — "Phlegyas, Phlegyas,
This time thou criest in vain," my lord replied;
"No longer shalt thou have us, but while o'er
The slimy pool we pass." As one who hears
Of some great wrong he hath sustained, whereat
Inly he pines: so Phlegyas inly pined
In his fierce ire. My guide, descending, stepped
Into the skiff, and bade me enter next,
Close at his side; nor, till my entrance, seemed
The vessel freighted. Soon as both embarked,
Cutting the waves, goes on the ancient prow,
More deeply than with others it is wont.

1. Boccaccio and others see in this line an indication that the first seven cantos were written before Dante's exile. This is not true, however, as it has been proved that the poem was not begun until several years thereafter.

7. Virgil. Cf. *Hell*, vii. 3, where the words "whom no event surprised" are in the original, "che tutto seppe" = who knew everything.

18. Phlegyas was so incensed against Apollo, for having violated his daughter Coronis, that he set fire to the temple of that deity, by whose vengeance he was cast into Tartarus. See Virg. *Æn.* vi. 618.

29. Because Dante, being alive, weighed the boat down more than the spirits. The fact that the Poet is in the body is never left from sight throughout the poem, and constant reference is made to it by Virgil, by Dante himself, or by the spirits, who are filled with wonder at the strange fact.

While we our course o'er the dead channel held,
One drenched in mire before me came, and said:
"Who art thou, that thus comest ere thine hour?"
I answered: "Though I come, I tarry not:
But who art thou, that art become so foul?"
"One, as thou seest, who mourn:" he straight replied.
To which I thus: "In mourning and in woe,
Curst spirit! tarry thou. I know thee well,
E'en thus in filth disguised." Then stretched he forth
Hands to the bark; whereof my teacher sage
Aware, thrusting him back: "Away! down there
To the other dogs!" then, with his arms my neck
Encircling, kissed my cheek, and spake: "O soul,
Justly disdainful! blest was she in whom
Thou wast conceived. He in the world was one
For arrogance noted: to his memory
No virtue lends its lustre; even so
Here is his shadow furious. There above,
How many now hold themselves mighty kings,
Who here like swine shall wallow in the mire,
Leaving behind them horrible dispraise."
I then: "Master! him fain would I behold
Whelmed in these dregs, before we quit the lake."
He thus: "Or ever to thy view the shore
Be offered, satisfied shall be that wish,
Which well deserves completion." Scarce his words
Were ended, when I saw the miry tribes
Set on him with such violence, that yet
For that render I thanks to God, and praise.
"To Filippo Argenti!" cried they all:
And on himself the moody Florentine
Turned his avenging fangs. Him here we left,
Nor speak I of him more. But on mine ear
Sudden a sound of lamentation smote,
Whereat mine eye unbarred I sent abroad.
And thus the good instructor: "Now, my son
Draws near the city, that of Dis is named,
With its grave denizens, a mighty throng."
I thus: "The minarets already, Sir!
There, certes, in the valley I descry,
Gleaming vermilion, as if they from fire

31. Filippo Argenti, mentioned by name in line 59. Boccaccio tells us, "he was a man remarkable for the large proportions and extraordinary vigor of his bodily frame, and the extreme waywardness and irascibility of his temper." *Decam.* ix. 8.

32. *I.e.* the hour of death.

58. An explanation of Dante's fierce joy in the sufferings of Filippo Argenti may perhaps be found in the fact that the latter belonged to the family of the Adimari, enemies of the Bianchi, and of the Poet. Cf. *Par.* xvi. 113 ff.

66. The city of Dis, defended by moats, walls, and towers, forms the sixth circle of Hell, that of the Heresiarchs. Here is the entrance to the lower Hell, where still blacker sins are punished.

Had issued." He replied: "Eternal fire,
That inward burns, shows them with ruddy flame
Illumed; as in this nether hell thou seest."
We came within the fosses deep, that moat
This region comfortless. The walls appeared
As they were framed of iron. We had made
Wide circuit, ere a place we reached, where loud
The mariner cried vehement: "Go forth:
The entrance is here." Upon the gates I spied
More than a thousand, who of old from heaven
Were showered. With ireful gestures, "Who is this,"
They cried, "that, without death first felt, goes through
The regions of the dead?" My sapient guide
Made sign that he for secret parley wished;
Whereat their angry scorn abating, thus
They spake: "Come thou alone; and let him go,
Who hath so hardily entered this realm.
Alone return he by his witless way;
If well he know it, let him prove. For thee,
Here shalt thou tarry, who through clime so dark
Hast been his escort." Now bethink thee, reader!
What cheer was mine at sound of those curst words.
I did believe I never should return.
"O my loved guide! who more than seven times
Security hast rendered me, and drawn
From peril deep, whereto I stood exposed,
Desert me not," I cried, "in this extreme.
And, if our onward going be denied,
Together trace we back our steps with speed."
My liege, who thither had conducted me,
Replied: "Fear not: for of our passage none
Hath power to disappoint us, by such high
Authority permitted. But do thou
Expect me here; meanwhile, thy wearied spirit
Comfort, and feed with kindly hope, assured
I will not leave thee in this lower world."
This said, departs the sire benevolent,
And quits me. Hesitating I remain
At war, 'twixt will and will not, in my thoughts.
I could not hear what terms he offered them,
But they conferred not long, for all at once
Pellmell rushed back within. Closed were the gates,

80. Cf. Revelation xii. 9, and Luke x. 18.
86. *Him* = Dante.
88. *Witless* = *folle* = foolish.
94. The commentators perplex themselves with the inquiry what seven perils these were from which Dante had been delivered by Virgil. Reckoning the beasts in the first canto as one of them, and adding Charon, Minos, Cerberus, Plutus, Phlegyas, and Filippo Argenti, as so many others, we shall have the number; and if this is not satisfactory, we may suppose a determinate to have been put for an indeterminate number.

By those our adversaries, on the breast
Of my liege lord: excluded, he returned
To me with tardy steps. Upon the ground
His eyes were bent, and from his brow erased
All confidence, while thus in sighs he spake:
"Who hath denied me these abodes of woe?"
Then thus to me: "That I am angered, think
No ground of terror: in this trial I
Shall vanquish, use what arts they may within
For hindrance. This their insolence, not new,
Erewhile at gate less secret they displayed,
Which still is without bolt; upon its arch
Thou saw'st the deadly scroll; and even now,
On this side of its entrance, down the steep,
Passing the circles, unescorted, comes
One whose strong might can open us this land."

CANTO IX.

ARGUMENT.

After some hindrances, and having seen the hellish furies and other monsters, the Poet, by the help of an angel, enters the city of Dis, wherein he discovers that the heretics are punished in tombs burning with intense fire: and he, together with Virgil, passes onwards between the sepulchres and the walls of the city.

THE hue, which coward dread on my pale cheeks
Imprinted when I saw my guide turn back,
Chased that from his which newly they had worn,
And inwardly restrained it. He, as one
Who listens, stood attentive: for his eye
Not far could lead him through the sable air,
And the thick-gathering cloud. "It yet behoves
We win this fight;" thus he began: "if not,—
Such aid to us is offered.—Oh! how long

122. Virgil assures our Poet that these evil spirits had formerly shown the same insolence when our Saviour descended into Hell. They attempted to prevent him from entering at the gate, over which Dante had read the fatal inscription. "That gate which," says the Roman poet, "an angel had just passed, by whose aid we shall overcome this opposition, and gain admittance into the city."

1. Virgil, perceiving that Dante was pale with fear, restrained those outward tokens of displeasure which his own countenance had betrayed.

7. The heavenly messenger delays to come, and Virgil, soliloquizing, says, "We must win this fight." Then as doubt assails him, he adds, "if not," meaning, "perhaps I misunderstood Beatrice, and further advance is impossible." But suddenly he rejects this unworthy doubt, and says "[We shall conquer, since] such aid is offered," and finally gives vent to his impatience for the arrival of the promised aid, "Oh! how long," etc.

Meseems it, ere the promised help arrive."
I noted, how the sequel of his words
Cloaked their beginning; for the last he spake
Agreed not with the first. But not the less
My fear was at his saying; sith I drew
To import worse, perchance, than that he held,
His mutilated speech. "Doth ever any
Into this rueful concave's extreme depth
Descend, out of the first degree, whose pain
Is deprivation merely of sweet hope?"
Thus I inquiring. "Rarely," he replied,
"It chances, that among us any makes
This journey, which I wend. Erewhile, 't is true,
Once came I here beneath, conjured by fell
Erictho, sorceress, who compelled the shades
Back to their bodies. No long space my flesh
Was naked of me, when within these walls
She made me enter, to draw forth a spirit
From out of Judas' circle. Lowest place
Is that of all, obscurest, and removed
Furthest from heaven's all-circling orb. The road
Full well I know: thou therefore rest secure.
That lake, the noisome stench exhaling, round
The city of grief encompasses, which now
We may not enter without rage." Yet more
He added: but I hold it not in mind,
For that mine eye toward the lofty tower
Had drawn me wholly, to its burning top;
Where, in an instant, I beheld uprisen
At once three hellish furies stained with blood.
In limb and motion feminine they seemed;
Around them greenest hydras twisting rolled
Their volumes; adders and cerastes crept
Instead of hair, and their fierce temples bound.
He, knowing well the miserable hags

15. Dante had given a more serious ending to the words, "if not," than Virgil had in mind.

18. *First degree* = Limbo. Dante asks this general question in order to be reassured. His real question is whether Virgil had been there before, and if he knew the way.

24. A Thessalonian sorceress who was employed by Sextus, son of Pompey the Great, to conjure up a spirit who should inform him of the issue of the civil wars between his father and Cæsar. Cf. Lucan, *Pharsalia*, vi. This was thirty years before the death of Virgil, however, and some other incident of a similar nature is referred to, or else Dante has fallen into an anachronism.

26. *Walls* = city of Dis.

28. *Judas' circle* = Judecca, in the lowest circle of Hell, where the arch-traitors are punished. Cf. *Hell*, xxxiv.

30. *All-circling orb* = Primum Mobile, the outermost of the Nine Spheres, and surrounded itself by the Empyrean.

42. Imitated from Virgil, *Æn.* vi. 281, and Lucan, *Pharsalia*, ix. 719. Cf., also, Milton, —

"Scorpion, and Asp, and Amphisbæna dire,
Cerastes horned, Hydrus, and Ellops drear,
And Dipsas."

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Who tend the queen of endless woe, thus spake:
"Mark thou each dire Erinnyes. To the left,
This is Megæra; on the right hand, she
Who wails, Alecto; and Tisiphone
I' th' midst." This said, in silence he remained.
Their breast they each one clawing tore; themselves
Smote with their palms, and such thrill clamor raised,
That to the bard I clung, suspicion-bound.
"Hasten Medusa: so to adamant
Him shall we change;" all looking down exclaimed:
"E'en when by Theseus' might assailed, we took
No ill revenge." "Turn thyself round, and keep
Thy countenance hid; for if the Gorgon dire
Be shown, and thou shouldst view it, thy return
Upwards would be forever lost." This said,
Himself, my gentle master, turned me round;
Nor trusted he my hands, but with his own
He also hid me. Ye of intellect
Sound and entire, mark well the lore concealed
Under close texture of the mystic strain.
And now there came o'er the perturbed waves
Loud-crashing, terrible, a sound that made
Either shore tremble, as if of a wind
Impetuous, from conflicting vapors sprung,
That 'gainst some forest driving all his might,
Plucks off the branches, beats them down, and hurls
Afar; then, onward passing, proudly sweeps
His whirlwind rage, while beasts and shepherds fly.
Mine eyes he loosed, and spake: "And now direct
Thy visual nerve along that ancient foam,
There, thickest where the smoke ascends." As frogs
Before their foe the serpent, through the wave
Ply swiftly all, till at the ground each one
Lies on a heap; more than a thousand spirits

46. *Erinnyes:* in Greek mythology, female divinities, avengers of iniquity. In later times their number was limited to three, Alecto ("the unresting"), Megæra ("the jealous"), and Tisiphone ("the avenger").

53. One of the Gorgons, whose hair was transformed into serpents by Athene. Her head was so fearful to look upon, that whoever saw it was changed to stone. Accordingly when Perseus sought to cut off her head, he attacked her with averted face, seeing only her reflection in the shield of Athene, who also guided his hand.

55. "Mal non vengiammo in Teseo l' assalto." Cary has missed the point here. *Mal* = Old French *Mar* (Malâ horâ). The meaning is, "It was bad for us that we did not avenge the assault of Theseus, for had we done so, no other mortal would have dared to come here after him." Theseus went to Hell to carry off Proserpina, but remained a prisoner there until released by Hercules.

57. The Gorgons were daughters of Phorcys and lived in the Western Ocean. Their names were Stheno, Euryale, and Medusa. According to Homer, there is but one.

62. Dante warns us here that these lines contain an allegory, meaning probably something as follows. The furies = remorse; the face of Medusa = sensual pleasure, which hardens the heart of man to virtue and holiness.

74. *That ancient foam* = the stagnant waters of the Styx.

Destroyed, so saw I fleeing before one
Who passed with unwet feet the Stygian sound.
He, from his face removing the gross air,
Oft his left hand forth stretched, and seemed alone
By that annoyance wearied. I perceived
That he was sent from heaven; and to my guide
Turned me, who signal made, that I should stand
Quiet, and bend to him. Ah me! how full
Of noble anger seemed he. To the gate
He came, and with his wand touched it, whereat
Open without impediment it flew.
"Outcasts of heaven! O abject race, and scorned!"
Began he, on the horrid grunsel standing,
"Whence doth this wild excess of insolence
Lodge in you? wherefore kick you 'gainst that will
Ne'er frustrate of its end, and which so oft
Hath laid on you enforcement of your pangs?
What profits, at the fates to butt the horn?
Your Cerberus, if ye remember, hence
Bears still, peeled of their hair, his throat and maw."
This said, he turned back o'er the filthy way,
And syllable to us spake none; but wore
The semblance of a man by other care
Beset, and keenly prest, than thought of him
Who in his presence stands. Then we our steps
Toward that territory moved, secure
After the hallowed words. We, unopposed,
There entered; and, my mind eager to learn
What state a fortress like to that might hold,
I, soon as entered, throw mine eye around,
And see, on every part, wide-stretching space,
Replete with bitter pain and torment ill.
As where Rhone stagnates on the plains of Arles,
Or as at Pola, near Quarnaro's gulf,
That closes Italy and laves her bounds,
The place is all thick spread with sepulchres;
So was it here, save what in horror here
Excelled: for 'midst the graves were scattered flames,
Wherewith intensely all throughout they burned,

79. *One* = the heavenly messenger.

91. *Grunsel* is obsolete for *ground-plate*, an architectural term for the piece of timber laid horizontally on the ground to support the upright. Cary uses it here for "sill," and takes it from Milton.

93. Cf. Acts ix. 5. "It is hard for thee to kick against the pricks."

97. Cerberus, wishing to oppose the entrance of Hercules into Hell, was chained and dragged out of the gate by the latter. Cf. *Æn.* vi. 391 ff.

111. Arles is in Provence, now the department of Bouches-du-Rhône. It is especially noted for its antiquities, which include a Roman theatre, a forum, and a cemetery. Here in the seventh century a great battle took place between Saracens and Christians.

112. Pola, a seaport in Istria, containing many Roman antiquities.

That iron for no craft there hotter needs.
Their lids all hung suspended; and beneath,
From them forth issued lamentable moans,
Such as the sad and tortured well might raise.
I thus: "Master! say who are these, interred
Within these vaults, of whom distinct we hear
The dolorous sighs." He answer thus returned:
"The arch-heretics are here, accompanied
By every sect their followers; and much more,
Than thou believest, the tombs are freighted: like
With like is buried; and the monuments
Are different in degrees of heat." This said,
He to the right hand turning, on we passed
Betwixt the afflicted and the ramparts high.

CANTO X.

ARGUMENT.

Dante, having obtained permission from his guide, holds discourse with Farinata degli Uberti and Cavalcanti, who lie in their fiery tombs that are yet open, and not to be closed up till after the last judgment. Farinata predicts the Poet's exile from Florence; and shows him that the condemned have knowledge of future things, but are ignorant of what is at present passing, unless it be revealed by some new-comer from earth.

Now by a secret pathway we proceed,
Between the walls, that hem the region round,
And the tormented souls: my master first,
I close behind his steps. "Virtue supreme!"
I thus began: "Who through these ample orbs
In circuit lead'st me, even as thou will'st;
Speak thou, and satisfy my wish. May those,
Who lie within these sepulchres, be seen?
Already all the lids are raised, and none
O'er them keeps watch." He thus in answer spake:
"They shall be closed all, what-time they here
From Josaphat returned shall come, and bring
Their bodies, which above they now have left.
The cemetery on this part obtain,
With Epicurus, all his followers,

118. *Craft* = that of the blacksmith.

12. It seems to have been a common opinion among the Jews, as well as among many Christians, that the general judgment will be held in the valley of Josaphat, or Jehoshaphat: "I will also gather all nations, and will bring them down into the valley of Jehoshaphat, and will plead with them there for my people and for my heritage Israel, whom they have scattered among the nations, and parted my land." Joel iii. 2.

Who with the body make the spirit die.
Here therefore satisfaction shall be soon,
Both to the question asked, and to the wish
Which thou conceal'st in silence." I replied:
"I keep not, guide beloved! from thee my heart
Secreted, but to shun vain length of words;
A lesson erewhile taught me by thyself."
"O Tuscan! thou, who through the city of fire
Alive art passing, so discreet of speech:
Here, please thee, stay awhile. Thy utterance
Declares the place of thy nativity
To be that noble land, with which perchance
I too severely dealt." Sudden that sound
Forth issued from a vault, whereat, in fear,
I somewhat closer to my leader's side
Approaching, he thus spake: "What dost thou? Turn:
Lo! Farinata there, who hath himself
Uplifted: from his girdle upwards, all
Exposed, behold him." On his face was mine
Already fixed: his breast and forehead there
Erecting, seemed as in high scorn he held
E'en hell. Between the sepulchres, to him
My guide thrust me, with fearless hands and prompt;
This warning added: "See thy words be clear."
He, soon as there I stood at the tomb's foot,
Eyed me a space; then in disdainful mood
Addressed me: "Say what ancestors were thine."
I, willing to obey him, straight revealed
The whole, nor kept back aught: whence he, his brow
Somewhat uplifting, cried: "Fiercely were they
Adverse to me, my party, and the blood
From whence I sprang: twice, therefore, I abroad
Scattered them." "Though driven out, yet they each time
From all parts," answered I, "returned; an art
Which yours have shown they are not skilled to learn."
Then, peering forth from the unclosed jaw,
Rose from his side a shade, high as the chin,

16. Who deny the immortality of the soul.

19. Dante, in Canto vi. 79, had asked about Farinata, and Ciacco had said that he would find him below. Virgil now divines the Poet's unexpressed desire to see and talk with the great Florentine warrior.

22. Cf. *Hell*, iii. 71–76.

25. The spirit noticed from Dante's accent that he was a native of Florence.

32. Farinata degli Uberti was a leader of the Ghibelline faction at Florence in the thirteenth century. Having been exiled from Florence, he recovered the city in 1260, with the assistance of Manfred, king of the Two Sicilies. He alone saved Florence, when his own party proposed to raze it to the ground.

47. First in 1248, and secondly in 1260, after the battle of Montaperti.

49. Dante retorts that his ancestors returned on each of these occasions (the first time in 1251, after the defeat of the Ghibellines at Figline, and again in 1266, after the death of Manfred). He adds, not very courteously, that Farinata's party had not learned the art of returning.

52. The spirit of Cavalcante Cavalcanti, father of Dante's friend, Guido.

Leaning, methought, upon its knees upraised.
It looked around, as eager to explore
If there were other with me; but perceiving
That fond imagination quenched, with tears
Thus spake: "If thou through this blind prison go'st,
Led by thy lofty genius and profound,
Where is my son? and wherefore not with thee?"
I straight replied: "Not of myself I come;
By him, who there expects me, through this clime
Conducted, whom perchance Guido thy son
Had in contempt." Already had his words
And mode of punishment read me his name,
Whence I so fully answered. He at once
Exclaimed, up starting, "How! said'st thou, he *had?*
No longer lives he? Strikes not on his eye
The blessed daylight?" Then, of some delay
I made ere my reply, aware, down fell
Supine, nor after forth appeared he more.
Meanwhile the other, great of soul, near whom
I yet was stationed, changed not countenance stern,
Nor moved the neck, nor bent his ribbed side.
"And if," continuing the first discourse,
"They in this art," he cried, "small skill have shown;
That doth torment me more e'en than this bed.
But not yet fifty times shall be relumed
Her aspect, who reigns here queen of this realm,
Ere thou shalt know the full weight of that art.
So to the pleasant world mayst thou return,
As thou shalt tell me why, in all their laws,
Against my kin this people is so fell."
"The slaughter and great havoc," I replied,
"That colored Arbia's flood with crimson stain—
To these impute, that in our hallowed dome

59. Guido, the son of Cavalcante Cavalcanti; "he whom I call the first of my friends," says Dante in his *Vita Nuova*, where the commencement of their friendship is related. From the character given of him by contemporary writers, his temper was well formed to assimilate with that of our Poet. "He was," according to G. Villani, viii. 41, "of a philosophical and elegant mind, if he had not been too delicate and fastidious." And Dino Compagni terms him "a young and noble knight, brave and courteous, but of a lofty scornful spirit, much addicted to solitude and study." He died, either in exile at Serrazana, or soon after his return to Florence, December, 1300, during the spring of which year the action of this poem is supposed to be passing.

63. Guido seems not to have shared Dante's enthusiasm for Virgil. Hence, probably, the reference in the words, "had in contempt."

71. Farinata.

75. *I.e.* the art of returning to Florence.

77. "Not fifty months shall be passed, before thou shalt learn by woeful experience the difficulty of returning from banishment to thy native city."

78. Proserpina, or the moon.

Farinata is speaking in March, 1300; Dante was banished January, 1302. Hence the reference is not to the Poet's exile, but to his vain efforts to get back to Florence.

85. By means of Farinata degli Uberti the Guelphs were conquered by the army of King Manfred, near the river Arbia, with so great a

Such orisons ascend." Sighing he shook
The head, then thus resumed: "In that affray
I stood not singly, nor, without just cause,
Assuredly, should with the rest have stirred;
But singly there I stood, when, by consent
Of all, Florence had to the ground been razed,
The one who openly forbade the deed."
"So may thy lineage find at last repose,"
I thus adjured him, "as thou solve this knot,
Which now involves my mind. If right I hear,
Ye seem to view beforehand that which time
Leads with him, of the present uninformed."
"We view, as one who hath an evil sight,"
He answered, "plainly, objects far remote;
So much of his large splendor yet imparts
The Almighty Ruler: but when they approach,
Or actually exist, our intellect
Then wholly fails; nor of your human state,
Except what others bring us, know we aught.
Hence therefore mayst thou understand, that all
Our knowledge in that instant shall expire,
When on futurity the portals close."
Then conscious of my fault, and by remorse
Smitten, I added thus: "Now shalt thou say
To him there fallen, that his offspring still
Is to the living joined; and bid him know,
That if from answer, silent, I abstained,
'T was that my thought was occupied, intent
Upon that error, which thy help hath solved."
But now my master summoning me back
I heard, and with more eager haste besought
The spirit to inform me, who with him
Partook his lot. He answer thus returned:

slaughter that those who escaped from that defeat took refuge, not in Florence, which city they considered as lost to them, but in Lucca.

86. This appears to allude to certain prayers which were offered up in the churches of Florence, for deliverance from the hostile attempts of the Uberti; or, it may be, that the public councils being held in churches, the speeches delivered in them against the Uberti are termed "orisons," or prayers.

90. Guido Novello assembled a council of the Ghibellines at Empoli; where it was agreed by all, that, in order to maintain the ascendency of the Ghibelline party in Tuscany, it was necessary to destroy Florence, which could serve only (the people of that city being Guelphs) to enable the party attached to the church to recover its strength. This cruel sentence, passed upon so noble a city, met with no opposition from any of its citizens or friends, except Farinata degli Uberti, who openly and without reserve forbade the measure; affirming, that he had endured so many hardships, and encountered so many dangers, with no other view than that of being able to pass his days in his own country.

96. Ciacco and Farinata had predicted the future to Dante; yet Cavalcanti did not seem to know whether his son were alive or not. The Poet cannot understand this apparent contradiction.

107. At the Last Judgment.

108. Dante felt remorse for not having returned an immediate answer to the inquiry of Cavalcante, from which delay he was led to believe that his son Guido was no longer living.

"More than a thousand with me here are laid.
Within is Frederick, second of that name,
And the Lord Cardinal; and of the rest
I speak not." He, this said, from sight withdrew.
But I my steps toward the ancient bard
Reverting, ruminated on the words
Betokening me such ill. Onward he moved,
And thus, in going, questioned: "Whence the amaze
That holds thy senses wrapt?" I satisfied
The inquiry, and the sage enjoined me straight:
"Let thy safe memory store what thou hast heard
To thee importing harm; and note thou this,"
With his raised finger bidding me take heed,
"When thou shalt stand before her gracious beam,
Whose bright eye all surveys, she of thy life
The future tenor will to thee unfold."
Forthwith he to the left hand turned his feet:
We left the wall, and towards the middle space
Went by a path that to a valley strikes,
Which e'en thus high exhaled its noisome steam.

CANTO XI.

ARGUMENT.

Dante arrives at the verge of a rocky precipice which encloses the seventh circle, where he sees the sepulchre of Anastasius the Heretic; behind the lid of which pausing a little, to make himself capable by degrees of enduring the fetid smell that steamed upward from the abyss, he is instructed by Virgil concerning the manner in which the three following circles are disposed, and what description of sinners is punished in each. He then inquires the reason why the carnal, the gluttonous, the avaricious and prodigal, the wrathful and gloomy, suffer not their punishments within the city of Dis. He next asks how the crime of usury is an offence against God; and at length the two Poets go towards the place from whence a passage leads down to the seventh circle.

UPON the utmost verge of a high bank,
By craggy rocks environed round, we came,
Where woes beneath, more cruel yet, were stowed:
And here, to shun the horrible excess
Of fetid exhalation upward cast

120. The Emperor Frederick II., who died in 1250.

121. Ottaviano Ubaldini, a Florentine, made cardinal in 1245, and deceased about 1273. On account of his great influence, he was generally known by the appellation of "the Cardinal." It is reported of him, that he declared, if there were any such thing as a human soul, he had lost his for the Ghibellines.

125. The "ill" is the prophecy of exile made by Farinata, in lines 77 ff.

132. Virgil is symbol of Human Wisdom, and his knowledge is limited: Beatrice sees all things in God, and can explain Dante's exile fully.

From the profound abyss, behind the lid
Of a great monument we stood retired,
Whereon this scroll I marked: "I have in charge
Pope Anastasius, whom Photinus drew
From the right path."—"Ere our descent, behoves
We make delay, that somewhat first the sense,
To the dire breath accustomed, afterward
Regard it not." My master thus; to whom
Answering I spake: "Some compensation find,
That the time pass not wholly lost." He then:
"Lo! how my thoughts e'en to thy wishes tend.
My son! within these rocks," he thus began,
"Are three close circles in gradation placed,
As these which now thou leavest. Each one is full
Of spirits accurst; but that the sight alone
Hereafter may suffice thee, listen how
And for what cause in durance they abide.
"Of all malicious act abhorred in heaven,
The end is injury; and all such end
Either by force or fraud works other's woe.
But fraud, because of man peculiar evil,
To God is more displeasing; and beneath,
The fraudulent are therefore doomed to endure
Severer pang. The violent occupy
All the first circle; and because, to force,
Three persons are obnoxious, in three rounds,
Each within other separate, is it framed.
To God, his neighbor, and himself, by man
Force may be offered; to himself I say,
And his possessions, as thou soon shalt hear
At full. Death, violent death, and painful wounds
Upon his neighbor he inflicts; and wastes,
By devastation, pillage, and the flames,
His substance. Slayers, and each one that smites
In malice, plunderers, and all robbers, hence
The torment undergo of the first round,
In different herds. Man can do violence
To himself and his own blessings: and for this,
He, in the second round must aye deplore

9. Anastasius, second of the name, ascended the papal throne in 496 and died in 498.

Photinus, a disciple of Marcellus of Ancira, later Bishop of Sirmio in Pannonia; he was condemned as a heretic, together with his master, Marcellus, by the synod of Antioch in 351. Dante confuses him with another Photinus, deacon of Thessalonica and follower of Acacius.

17. The remainder of the present canto may be considered as a syllabus of the whole of this part of the poem.

The two poets have already passed through six circles, and Virgil now says that the seventh circle is divided into three sub-circles, and the eighth into ten concentric pits, while the ninth lies at the very bottom of Hell. In these three remaining circles are punished the violent, the fraudulent, and the traitors.

30. *The first circle* = the first of the remaining three, but the seventh in all.

41. *The first round* = the river of blood seen later.

With unavailing penitence his crime,
Whoe'er deprives himself of life and light,
In reckless lavishment his talent wastes,
And sorrows there where he should dwell in joy
To God may force be offered, in the heart
Denying and blaspheming his high power,
And Nature with her kindly law contemning.
And thence the inmost round marks with its seal
Sodom, and Cahors, and all such as speak
Contemptuously of the Godhead in their hearts.
"Fraud, that in every conscience leaves a sting,
May be by man employed on one, whose trust
He wins, or on another who withholds
Strict confidence. Seems as the latter way
Broke but the bond of love which Nature makes.
Whence in the second circle have their nest,
Dissimulation, witchcraft, flatteries,
Theft, falsehood, simony, all who seduce
To lust, or set their honesty at pawn,
With such vile scum as these. The other way
Forgets both Nature's general love, and that
Which thereto added afterwards gives birth
To special faith. Whence in the lesser circle,
Point of the universe, dread seat of Dis,
The traitor is eternally consumed."
I thus: "Instructor, clearly thy discourse
Proceeds, distinguishing the hideous chasm
And its inhabitants with skill exact.
But tell me this: they of the dull, fat pool,
Whom the rain beats, or whom the tempest drives,
Or who with tongues so fierce conflicting meet,

46. The suicide.

47. Those who squander their property. Note the difference between these and the prodigal in Canto vii.

48. Life and riches, instead of being a means of joy to them, are, through misuse, an occasion of sorrow.

51. Cary has not given accurately the meaning of the original, "E spregiando Natura e sua bontade." Two classes are referred to, Sodomites, "spregiando Natura," and Usurers despising His (God's, nŏt Nature's) bounty.

52. The third subdivision of the seventh circle.

53. The allusion to Sodom is clear enough (Gen. xix.). Cahors is the capital of the department of Lot, France. It was the ancient capital of Quercy. It had the name in the Middle Ages of being much frequented by usurers.

58. *Seems* = it seems as if.

59. Natural love of man for man.

60. The second of the remaining three circles, — the eighth in all, — divided into ten concentric pits.

64. *The other way* = fraud against those who put confidence in us.

67. The last of the nine circles of Hell, hence the smallest.

68. *Dis* = Lucifer.

70. In the following lines Dante asks what is the difference between the sins of the gluttonous, the avaricious, the licentious, etc., and the sins punished in the following circles. Virgil replies that the former are sins of incontinence, or the immoderate use of what is lawful in itself. The latter are sins special to mankind, hence more heinous.

73. *The dull, fat pool* = Styx.

74. The gluttonous and licentious.

75. Misers and prodigals.

Wherefore within the city fire-illumed
Are not these punished, if God's wrath be on them?
And if it be not, wherefore in such guise
Are they condemned?" He answer thus returned:
"Wherefore in dotage wanders thus thy mind,
Not so accustomed? or what other thoughts
Possess it? Dwell not in thy memory
The words, wherein thy ethic page describes
Three dispositions adverse to Heaven's will,
Incontinence, malice, and mad brutishness,
And how incontinence the least offends
God, and least guilt incurs? If well thou note
This judgment, and remember who they are,
Without these walls to vain repentance doomed,
Thou shalt discern why they apart are placed
From these fell spirits, and less wreakful pours
Justice divine on them its vengeance down."
"O sun! who healest all imperfect sight,
Thou so content'st me, when thou solvest my doubt,
That ignorance not less than knowledge charms.
Yet somewhat turn thee back," I in these words
Continued, "where thou said'st, that usury
Offends celestial Goodness; and this knot
Perplexed unravel." He thus made reply:
"Philosophy, to an attentive ear,
Clearly points out, not in one part alone,
How imitative Nature takes her course
From the celestial mind, and from its art:
And where her laws the Stagirite unfolds,
Not many leaves scanned o'er, observing well
Thou shalt discover, that your art on her
Obsequious follows, as the learner treads
In his instructor's step; so that your art
Deserves the name of second in descent
From God. These two, if thou recall to mind
Creation's holy book, from the beginning

83. He refers to Aristotle's *Ethics*, vii. 1. "In the next place, entering on another division of the subject, let it be defined, that respecting morals there are three sorts of things to be avoided, malice, incontinence, and brutishness."

89. Those in the previous circles.

91. *Fell spirits* = the violent, the fraudulent, and traitors.

97. This corroborates the interpretation given to line 51. See note thereto.

100. Virgil's argument is as follows: Nature proceeds from the mind of God. Aristotle says that art proceeds from Nature, and hence is, as it were, the grandchild of God. From these two man shall gain his living, *i.e.* from agriculture or from mechanic arts. The usurer, however, who lives only on the interest of his money, does neither of these things, hence he is said by Virgil to set at naught Nature and her follower.

104. "Art imitates Nature." Aristotle, *Physics*, ii. 2.

111. Genesis ii. 15: "And the Lord God took the man and put him into the garden of Eden, to dress it, and to keep it." And Genesis iii. 19: "In the sweat of thy face shalt thou eat bread."

Were the right source of life and excellence
To human kind. But in another path
The usurer walks; and Nature in herself
And in her follower thus he sets at naught,
Placing elsewhere his hope. But follow now
My steps on forward journey bent; for now
The Pisces play with undulating glance
Along the horizon, and the Wain lies all
O'er the northwest; and onward there a space
Is our steep passage down the rocky height."

CANTO XII.

ARGUMENT.

Descending by a very rugged way into the seventh circle, where the violent are punished, Dante and his leader find it guarded by the Minotaur; whose fury being pacified by Virgil, they step downwards from crag to crag; till, drawing near the bottom, they descry a river of blood, wherein are tormented such as have committed violence against their neighbor. At these, when they strive to emerge from the blood, a troop of Centaurs, running along the side of the river, aim their arrows; and three of their band opposing our travellers at the foot of the steep, Virgil prevails so far, that one consents to carry them both across the stream; and on their passage, Dante is informed by him of the course of the river, and of those that are punished therein.

THE place, where to descend the precipice
We came, was rough as Alp; and on its verge
Such object lay, as every eye would shun.
As is that ruin, which Adice's stream
On this side Trento struck, shouldering the wave,
Or loosed by earthquake or for lack of prop;
For from the mountain's summit, whence it moved
To the low level, so the headlong rock
Is shivered, that some passage it might give
To him who from above would pass; e'en such
Into the chasm was that descent: and there
At point of the disparted ridge lay stretched
The infamy of Crete, detested brood

116. *Elsewhere* = in money.

118. The constellation of Pisces is already above the horizon. The sun is in the following constellation of Aries, hence it will rise in a short time, *i.e.* it is just before dawn.

120. Northwest in the original is *coro* = Caurus, a wind which blows from that part of the heavens.

3. *Such object* = the Minotaur. See line 13.

4. This "ruin," or landslide, is usually referred to Monte Barco, near Rovereto. Scartazzini says, however, that Dante meant Chiusa, near Verona.

13. The Minotaur, fruit of the unnatural lust of Pasiphaë, wife of Minos, and a bull sent by Poseidon. He is represented as having a human body and the head of a bull. He was confined in the Cretan labyrinth and fed with human flesh. He was finally killed by Theseus

Of the feigned heifer: and at sight of us
It gnawed itself, as one with rage distract.
To him my guide exclaimed: "Perchance thou deem'st
The King of Athens here, who, in the world
Above, thy death contrived. Monster! avaunt!
He comes not tutored by thy sister's art,
But to behold your torments is he come."
Like to a bull, that with impetuous spring
Darts, at the moment when the fatal blow
Hath struck him, but unable to proceed
Plunges on either side; so saw I plunge
The Minotaur; whereat the sage exclaimed:
"Run to the passage! while he storms, 't is well
That thou descend." Thus down our road we took
Through those dilapidated crags, that oft
Moved underneath my feet, to weight like theirs
Unused. I pondering went, and thus he spake:
"Perhaps thy thoughts are of this ruined steep,
Guarded by the brute violence, which I
Have vanquished now. Know then, that when I erst
Hither descended to the nether hell,
This rock was not yet fallen. But past doubt,
(If well I mark) not long ere He arrived,
Who carried off from Dis the mighty spoil
Of the highest circle, then through all its bounds
Such trembling seized the deep concave and foul,
I thought the universe was thrilled with love,
Whereby, there are who deem, the world hath oft
Been into chaos turned: and in that point,
Here, and elsewhere, that old rock toppled down.
But fix thine eyes beneath: the river of blood
Approaches, in the which all those are steeped,
Who have by violence injured." O blind lust!
O foolish wrath! who so dost goad us on
In the brief life, and in the eternal then
Thus miserably o'erwhelm us. I beheld
An ample foss, that in a bow was bent,

17. Theseus. The original has *duca d' Atene*, whence Chaucer, —

"There was a duk, that highte Theseus."
Knight's Tale.

And Shakespeare, —

"Happy be Theseus, our renowned Duke."
M. N. D. i. 1.

19. Referring to the clue given to Theseus by Ariadne, by means of which he found his way out of the labyrinth.

29. Another of the numerous references to Dante's being still in the body.

33. Cf. *Hell*, ix. 22 ff.

36. Our Saviour, who, according to Dante, when he ascended from Hell, carried with him the souls of the Patriarchs. See Canto iv. 52 ff.

38. *The highest circle* = Limbo.

40. Virgil alludes to the doctrine of Empedocles, who taught that the world was formed by the discord of atoms, and that their concord or harmony (what Dante calls love) would produce chaos.

44. This river forms the first round of the seventh circle, and in it are punished the violent against others, — murderers, tyrants, robbers.

As circling all the plain; for so my guide
Had told. Between it and the ramparts base,
On trail ran Centaurs, with keen arrows armed,
As to the chase they on the earth were wont.
At seeing us descend they each one stood;
And issuing from the troop, three sped with bows
And missile weapons chosen first; of whom
One cried from far: "Say, to what pain ye come
Condemned, who down this steep have journeyed. Speak
From whence ye stand, or else the bow I draw."
To whom my guide: "Our answer shall be made
To Chiron, there, when nearer him we come.
Ill was thy mind, thus ever quick and rash."
Then me he touched, and spake: "Nessus is this,
Who for the fair Deïanira died,
And wrought himself revenge for his own fate.
He in the midst, that on his breast looks down,
Is the great Chiron who Achilles nursed;
That other, Pholus, prone to wrath." Around
The foss these go by thousands, aiming shafts
At whatsoever spirit dares emerge
From out the blood, more than his guilt allows.
We to those beasts, that rapid strode along,
Drew near; when Chiron took an arrow forth,
And with the notch pushed back his shaggy beard
To the cheek-bone, then, his great mouth to view
Exposing, to his fellows thus exclaimed:
"Are ye aware, that he who comes behind
Moves what he touches? The feet of the dead
Are not so wont." My trusty guide, who now
Stood near his breast, where the two natures join,
Thus made reply: "He is indeed alive,
And solitary so must needs by me
Be shown the gloomy vale, thereto induced
By strict necessity, not by delight.
She left her joyful harpings in the sky,
Who this new office to my care consigned.
He is no robber, no dark spirit I.
But by that virtue, which empowers my step
To tread so wild a path, grant us, I pray,

53. The Centaurs are symbols of the lawless and brutish, in whom reason yields to appetite and violence.

62. Chiron, son of Saturn and Philyra. He was the pupil of Apollo, the friend and protector of Peleus, and the instructor of Achilles. He was renowned for his wisdom and skill in medicine, hunting, and music.

64. Nessus attempted to carry off Dejanira, wife of Hercules, who slew him with a poisoned arrow. When dying, he gave his shirt, stained with blood, to Dejanira, saying it had virtue to keep her husband faithful. Hercules, putting on the shirt, died in great agony.

69. One of the Centaurs who at the wedding of Pirithöus, heated with wine, offered violence to the wives of the Lapithæ.

86. Beatrice.

One of thy band, whom we may trust secure.
Who to the ford may lead us, and convey
Across, him mounted on his back; for he
Is not a spirit that may walk the air."
Then on his right breast turning, Chiron thus
To Nessus spake: "Return, and be their guide.
And if ye chance to cross another troop,
Command them keep aloof." Onward we moved,
The faithful escort by our side, along
The border of the crimson-seething flood,
Whence, from those steeped within, loud shrieks arose.
Some there I marked, as high as to their brow
Immersed, of whom the mighty Centaur thus:
"These are the souls of tyrants, who were given
To blood and rapine. Here they wail aloud
Their merciless wrongs. Here Alexander dwells,
And Dionysius fell, who many a year
Of woe wrought for fair Sicily. That brow,
Whereon the hair so jetty clustering hangs,
Is Ezzolino; that with flaxen locks
Obizzo of Este, in the world destroyed
By his foul step-son." To the bard revered
I turned me round, and thus he spake: "Let him
Be to thee now first leader, me but next
To him in rank." Then further on a space
The Centaur paused, near some, who at the throat
Were extant from the wave; and, showing us
A spirit by itself apart retired,
Exclaimed: "He in God's bosom smote the heart,
Which yet is honored on the bank of Thames."
A race I next espied who held the head,
And even all the bust, above the stream.
'Midst these I many a face remembered well.

106. It is doubtful whether Alexander the Great is here meant, or Alexander tyrant of Pheræ in Thessaly.

107. Dionysius, tyrant of Syracuse, born 430 B.C., died in Syracuse, 367.

110. Ezzolino, or Eccelino da Romano, born at Onara, near Treviso, 1194, died 1259, a celebrated Ghibelline leader, famous for his cruelty. Cf. *Par.* ix. His atrocities form the subject of a Latin tragedy, called *Eccerinis*, by Albertino Mussato, of Padua, a contemporary of Dante.

111. Marquis of Ferrara and the Marca d' Ancona, a cruel and rapacious Guelph. After twenty-eight years of tyranny, he died in 1293.

112. In reality it was his own son.

119. "Henrie, the brother of this Edmund, and son to the aforesaid king of Almaine, (Richard, brother of Henry III. of England) as he returned from Affrike, where he had been with Prince Edward, was slain at Viterbo in Italy (whither he was come about business which he had to do with the Pope) by the hand of Guy de Montfort, the son of Simon de Montfort, Earl of Leicester, in revenge of the same Simon's death. The murther was committed afore the high altar, as the same Henrie kneeled there to hear divine service" A.D. 1272. Holinshed's *Chron.* 275. See also Giov. Villani, vii. 39, where it is said "that the heart of Henry was put into a golden cup, and placed on a pillar at London bridge over the river Thames, for a memorial to the English of the said outrage."

Thus shallow more and more the blood became,
So that at last it but imbrued the feet;
And there our passage lay athwart the foss.
"As ever on this side the boiling wave
Thou seest diminishing," the Centaur said,
"So on the other, be thou well assured,
It lower still and lower sinks its bed,
Till in that part it re-uniting join,
Where 't is the lot of tyranny to mourn.
There Heaven's stern justice lays chastising hand
On Attila, who was the scourge of earth,
On Sextus and on Pyrrhus, and extracts
Tears ever by the seething flood unlocked
From the Rinieri, of Corneto this,
Pazzo the other named, who filled the ways
With violence and war." This said, he turned,
And quitting us, alone repassed the ford.

CANTO XIII.

ARGUMENT.

Still in the seventh circle, Dante enters its second compartment, which contains both those who have done violence on their own persons and those who have violently consumed their goods; the first changed into rough and knotted trees whereon the Harpies build their nests, the latter chased and torn by black female mastiffs. Among the former, Piero delle Vigne is one who tells him the cause of his having committed suicide, and moreover in what manner the souls are transformed into those trunks. Of the latter crew, he recognizes Lano, a Siennese, and Giacomo, a Paduan: and lastly, a Florentine, who had hung himself from his own roof, speaks to him of the calamities of his countrymen.

ERE Nessus yet had reached the other bank,
We entered on a forest, where no track
Of steps had worn a way. Not verdant there
The foliage, but of dusky hue; not light
The boughs and tapering, but with knares deformed
And matted thick: fruits there were none, but thorns
Instead, with venom filled. Less sharp than these,

134. King of the Huns, ascended the throne in 433; surnamed the "Scourge of God" by mediæval writers, on account of his cruelty and the wide-spread destruction wrought by his arms.

135. Sextus, either the son of Tarquin the Proud, or of Pompey the Great, and Pyrrhus, king of Epirus.

138. Two noted marauders, by whose depredations the public ways in Italy were infested. The latter was of the noble family of Pazzi in Florence.

2. "Inde in aliam vallem nimis terribiliorem deveni plenam subtilissimis arboribus in modum hastarum sexaginta brachiorum longitudinem habentibus, quarum omnium capita, ac si sudes acutissima erant, et spinosa." *Alberici Visio*, § 4.

Less intricate the brakes, wherein abide
Those animals, that hate the cultured fields
Betwixt Corneto and Cecina's stream.
  Here the brute Harpies make their nest, the same
Who from the Strophades the Trojan band
Drove with dire boding of their future woe.
Broad are their pennons of the human form
Their neck and countenance, armed with talons keen
The feet, and the huge belly fledge with wings.
These sit and wail on the drear mystic wood.
  The kind instructor in these words began:
"Ere further thou proceed, know thou art now
I' th' second round, and shalt be, till thou come
Upon the horrid sand: look therefore well
Around thee, and such things thou shalt behold,
As would my speech discredit." On all sides
I heard sad plainings breathe, and none could see
From whom they might have issued. In amaze
Fast bound I stood. He, as it seemed, believed
That I had thought so many voices came
From some amid those thickets close concealed,
And thus his speech resumed: "If thou lop off
A single twig from one of those ill plants,
The thought thou hast conceived shall vanish quite."
  Thereat a little stretching forth my hand,
From a great wilding gathered I a branch,
And straight the trunk exclaimed: "Why pluck'st thou me?"
Then, as the dark blood trickled down its side,
These words it added: "Wherefore tear'st me thus?
Is there no touch of mercy in thy breast?
Men once were we, that now are rooted here.
Thy hand might well have spared us, had we been
The souls of serpents." As a brand yet green,
That burning at one end from the other sends
A groaning sound, and hisses with the wind
That forces out its way, so burst at once
Forth from the broken splinter words and blood.
  I, letting fall the bough, remained as one
Assailed by terror; and the sage replied:
"If he, O injured spirit! could have believed

10. A wild and woody tract of country, abounding in deer, goats, and wild boars. Cecina is a river not far to the south of Leghorn; Corneto, a small city on the same coast, in the patrimony of the church.

11. Winged monsters, having the face and body of a woman and the wings of a bird of prey. They served as ministers of divine vengeance, and defiled everything they touched. When Æneas and his companions had landed on the Strophades, Celano, one of the Harpies, announced that the Trojans would be compelled by hunger to devour their tables (*Æn.* iii. 210 ff.). The prophecy came true later, when the Trojans ate up the bread which they had used as plates.

21. *The horrid sand* = the third round of the seventh circle, that of the violent against God, Nature, and Art. See Canto xiv. 13–15.

47. "If he could have believed, without see-

What he hath seen but in my verse described,
He never against thee had stretched his hand.
But I, because the thing surpassed belief,
Prompted him to this deed, which even now
Myself I rue. But tell me, who thou wast;
That, for this wrong to do thee some amends,
In the upper world (for thither to return
Is granted him) thy fame he may revive."
"That pleasant word of thine," the trunk replied,
"Hath so inveigled me, that I from speech
Cannot refrain, wherein if I indulge
A little longer, in the snare detained,
Count it not grievous. I it was, who held
Both keys to Frederick's heart, and turned the wards,
Opening and shutting, with a skill so sweet,
That besides me, into his inmost breast
Scarce any other could admittance find.
The faith I bore to my high charge was such,
It cost me the life-blood that warmed my veins.
The harlot, who ne'er turned her gloating eyes
From Cæsar's household, common vice and pest
Of courts, 'gainst me inflamed the minds of all;
And to Augustus they so spread the flames,
That my glad honors changed to bitter woes.
My soul, disdainful and disgusted, sought
Refuge in death from scorn, and I became,
Just as I was, unjust toward myself.
By the new roots, which fix this stem, I swear,
That never faith I broke to my liege lord,
Who merited such honor; and of you,

ing, that the groans came from the plants, I would not have told him to break off the branch."

56. "Since you have inveigled me to speak by holding forth so gratifying an expectation, let it not displease you if I am as it were detained in the snare you have spread for me, so as to be somewhat prolix in my answer."

60. Pier delle Vigne, a native of Capua, who from a low condition raised himself by his eloquence and legal knowledge to the office of Chancellor to the Emperor Frederick II., whose confidence in him was such that his influence in the empire became unbounded. The courtiers, envious of his exalted situation, contrived, by means of forged letters, to make Frederick believe that he held a secret and traitorous intercourse with the Pope, who was then at enmity with the Emperor. In consequence of this supposed crime, he was cruelly condemned, by his too credulous sovereign, to lose his eyes; and being driven to despair by his unmerited calamity and disgrace, he put an end to his life by dashing out his brains against the walls of a church, in the year 1249. Both Frederick and Pier delle Vigne composed verses in the Sicilian dialect, which are now extant.

67. Envy. Chaucer alludes to this, in the Prologue to the *Legende of Good Women:*—

"Envie is lavender to the court alway,
For she ne parteth neither night ne day
Out of the house of Cesar: thus saith Dant."

70. Augustus is used here as a title, and refers to Emperor Frederick.

74. "Innocent as I was, I did an injustice to myself by committing suicide."

The play on words in the original,—

"In giusto fece me contra me giusto."

reminds us of Tennyson,—

"My honor rooted in dishonor stood,
And faith unfaithful kept me falsely true."

If any to the world indeed return,
Clear he from wrong my memory, that lies
Yet prostrate under envy's cruel blow."
First somewhat pausing, till the mournful words
Were ended, then to me the bard began:
"Lose not the time; but speak, and of him ask,
If more thou wish to learn." Whence I replied:
"Question thou him again of whatsoe'er
Will, as thou think'st, content me; for no power
Have I to ask, such pity is at my heart."
He thus resumed: "So may he do for thee
Freely what thou entreatest, as thou yet
Be pleased, imprisoned spirit! to declare,
How in these gnarled joints the soul is tied;
And whether any ever from such frame
Be loosened, if thou canst, that also tell."
Thereat the trunk breathed hard, and the wind soon
Changed into sounds articulate like these:
"Briefly ye shall be answered. When departs
The fierce soul from the body, by itself
Thence torn asunder, to the seventh gulf
By Minos doomed, into the wood it falls,
No place assigned, but wheresoever chance
Hurls it; there sprouting, as a grain of spelt,
It rises to a sapling, growing thence
A savage plant. The Harpies, on its leaves
Then feeding, cause both pain, and for the pain
A vent to grief. We, as the rest, shall come
For our own spoils, yet not so that with them
We may again be clad; for what a man
Takes from himself it is not just he have.
Here we perforce shall drag them; and throughout
The dismal glade our bodies shall be hung,
Each on the wild thorn of his wretched shade."
Attentive yet to listen to the trunk
We stood, expecting further speech, when us
A noise surprised; as when a man perceives
The wild boar and the hunt approach his place
Of stationed watch, who of the beasts and boughs
Loud rustling round him hears. And lo! there came
Two naked, torn with briers, in headlong flight,
That they before them broke each fan o' th' wood.
"Haste now," the foremost cried, "now haste thee, death!"
The other, as seemed, impatient of delay,

97. "The fierce soul" of the suicide.

105. At the Last Judgment we, like all other souls, shall receive our human forms, but shall not be allowed to wear them. Michael Angelo has made use of this idea in one of the central figures of his famous fresco in the Sistine Chapel.

118. The violent against themselves, in that they squandered the blessings God had given them.

Exclaiming, "Lano! not so bent for speed
Thy sinews, in the lists of Toppo's field."
And then, for that perchance no longer breath
Sufficed him, of himself and of a bush
One group he made. Behind them was the wood
Full of black female mastiffs, gaunt and fleet,
As greyhounds that have newly slipt the leash.
On him, who squatted down, they stuck their fangs,
And having rent him piecemeal bore away
The tortured limbs. My guide then seized my hand,
And led me to the thicket, which in vain
Mourned through its bleeding wounds: "O Giacomo
Of Sant' Andrea! what avails it thee,"
It cried, "that of me thou hast made thy screen?
For thy ill life, what blame on me recoils?"
When o'er it he had paused, my master spake:
"Say who wast thou, that at so many points
Breathest out with blood thy lamentable speech?"
He answered: "O ye spirits! arrived in time
To spy the shameful havoc that from me
My leaves hath severed thus, gather them up,
And at the foot of their sad parent-tree
Carefully lay them. In that city I dwelt,
Who for the Baptist her first patron changed,
Whence he for this shall cease not with his art
To work her woe: and if there still remained not
On Arno's passage some faint glimpse of him,
Those citizens, who reared once more her walls
Upon the ashes left by Attila,
Had labored without profit of their toil.
I slung the fatal noose from my own roof."

122. Lano, a Sienese, who, being reduced by prodigality to a state of extreme want, found his existence no longer supportable; and having been sent by his countrymen on a military expedition to assist the Florentines against the Aretines, took that opportunity of exposing himself to certain death, in the engagement which took place at Toppo near Arezzo.

123. The thicket contains the soul of Rocco de' Mozzi or Lotto degli Agli. He tells his story in lines 144 ff.

133. Jacopo da Sant' Andrea, a Paduan, who, having wasted his property in the most wanton acts of profusion, killed himself in despair.

144. "I was an inhabitant of Florence, that city which changed her first patron Mars for St. John the Baptist; for which reason the vengeance of the deity thus slighted will never be appeased; and if some remains of his statue were not still visible on the bridge over the Arno, she would have been already levelled to the ground; and thus the citizens, who raised her again from the ashes to which Attila had reduced her, would have labored in vain." See *Paradise*, Canto xvi. 45. The relic of antiquity, to which the superstition of Florence attached so high an importance, was carried away by a flood, that destroyed the bridge on which it stood, in the year 1337, but without the ill effects that were apprehended from the loss of their fancied Palladium.

150. It was believed in Dante's time that Attila had destroyed Florence, and that the city had been rebuilt by Charlemagne. This is, however, only a tradition.

CANTO XIV.

ARGUMENT.

They arrive at the beginning of the third of those compartments into which this seventh circle is divided. It is a plain of dry and hot sand, where three kinds of violence are punished; namely, against God, against Nature, and against Art; and those who have thus sinned, are tormented by flakes of fire, which are eternally showering down upon them. Among the violent against God is found Capaneus, whose blasphemies they hear. Next, turning to the left along the forest of self-slayers, and having journeyed a little onwards, they meet with a streamlet of blood that issues from the forest and traverses the sandy plain. Here Virgil speaks to our Poet of a huge ancient statue that stands within Mount Ida in Crete, from a fissure in which statue there is a dripping of tears, from which the said streamlet, together with the three other infernal rivers, are formed.

SOON as the charity of native land
Wrought in my bosom, I the scattered leaves
Collected, and to him restored, who now
Was hoarse with utterance. To the limit thence
We came, which from the third the second round
Divides, and where of justice is displayed
Contrivance horrible. Things then first seen
Clearlier to manifest, I tell how next
A plain we reached, that from its sterile bed
Each plant repelled. The mournful wood waves round
Its garland on all sides, as round the wood
Spreads the sad foss. There, on the very edge,
Our steps we stayed. It was an area wide
Of arid sand and thick, resembling most
The soil that erst by Cato's foot was trod.
  Vengeance of heaven! Oh! how shouldst thou be feared
By all, who read what here mine eyes beheld.
  Of naked spirits many a flock I saw,
All weeping piteously, to different laws
Subjected; for on the earth some lay supine,
Some crouching close were seated, others paced
Incessantly around; the latter tribe
More numerous, those fewer who beneath
The torment lay, but louder in their grief.
  O'er all the sand fell slowly wafting down
Dilated flakes of fire, as flakes of snow
On Alpine summit, when the wind is hushed.

1. The spirit contained in the bush had said that he was a Florentine. See Canto xiii. 1-4.

15. The Libyan desert, traversed by Cato when he led the remnant of Pompey's army to Juba, king of Numidia. Cf. Lucan, *Pharsalia*, ix.

19. The violent against God, or blasphemers, lie supine; the violent against Art, or usurers, sit still; the violent against Nature, or Sodomites, run over the plain unceasingly.

As, in the torrid Indian clime, the son
Of Ammon saw, upon his warrior band
Descending, solid flames, that to the ground
Came down; whence he bethought him with his troop
To trample on the soil; for easier thus
The vapor was extinguished, while alone:
So fell the eternal fiery flood, wherewith
The marle glowed underneath, as under stove
The viands, doubly to augment the pain.
Unceasing was the play of wretched hands,
Now this, now that way glancing, to shake off
The heat, still falling fresh. I thus began:
"Instructor! thou who all things overcomest,
Except the hardy demons that rushed forth
To stop our entrance at the gate, say who
Is yon huge spirit, that, as seems, heeds not
The burning, but lies writhen in proud scorn,
As by the sultry tempest immatured?"
Straight he himself, who was aware I asked
My guide of him, exclaimed: "Such as I was
When living, dead such now I am. If Jove
Weary his workman out, from whom in ire
He snatched the lightnings, that at my last day
Transfixed me; if the rest he weary out,
At their black smithy laboring by turns,
In Mongibello, while he cries aloud,
'Help, help, good Mulciber!' as erst he cried
In the Phlegræan warfare; and the bolts
Launch he, full aimed at me, with all his might;
He never should enjoy a sweet revenge."
Then thus my guide, in accent higher raised
Than I before had heard him: "Capaneus!
Thou art more punished, in that this thy pride
Lives yet unquenched: no torment, save thy rage,
Were to thy fury pain proportioned full."

28. In the pretended letter of Alexander the Great ("Son of Ammon") to Aristotle, it is told how first snow, then fire, fell upon his army. He ordered his soldiers to trample down the snow as it fell in order that it might not cover them; but he ordered them to spread out their garments against the fire. Dante seems to have confused these two supposed facts.

42. At the gate of the city of Dis.

43. This is Capaneus, one of the seven kings who besieged Thebes. Having mounted the walls, he defied Jupiter himself to help the city, and was destroyed for his presumption.
Statius, Theb. x. 845 ff.

49. Vulcan, who made the thunderbolts for Jupiter.

53. *Mongibello* = Mount Ætna in Sicily, where the poets place the smithy of Vulcan
"More hot than Ætn' or flaming Mongibell."
Spenser, F. Q. ii. 9, 29.

54. The original reads, —
"Buon Vulcano, ajuta, ajuta."
For the sake of metre Cary uses Mulciber, taken from Milton, —
"and in Ansonian land
Men called him Mulciber."
Par. Lost, i. 739, 740.

55. Battle between the giants and Jupiter, in which the former piled one mountain on another in order to scale the heavens. Phlegra is a valley in Thessaly, where the battle took place.

Next turning round to me, with milder lip
He spake: "This of the seven kings was one,
Who girt the Theban walls with siege, and held,
As still he seems to hold, God in disdain,
And sets his high omnipotence at naught.
But, as I told him, his despiteful mood
Is ornament well suits the breast that wears it.
Follow me now; and look thou set not yet
Thy foot in the hot sand, but to the wood
Keep ever close." Silently on we passed
To where there gushes from the forest's bound
A little brook, whose crimsoned wave yet lifts
My hair with horror. As the rill, that runs
From Bulicame, to be portioned out
Amcng the sinful women, so ran this
Down through the sand; its bottom and each bank
Stone-built, and either margin at its side,
Whereon I straight perceived our passage lay.
"Of all that I have shown thee, since that gate
We entered first, whose threshold is to none
Denied, naught else so worthy of regard,
As is this river, has thine eye discerned,
O'er which the flaming volley all is quenched."
So spake my guide; and I him thence besought,
That having given me appetite to know,
The food he too would give, that hunger craved.
"In midst of ocean," forthwith he began,
"A desolate country lies, which Crete is named;
Under whose monarch, in old times, the world
Lived pure and chaste. A mountain rises there,
Called Ida, joyous once with leaves and streams,
Deserted now like a forbidden thing.
It was the spot which Rhea, Saturn's spouse,
Chose for the secret cradle of her son;
And better to conceal him, drowned in shouts
His infant cries. Within the mount, upright
An ancient form there stands, and huge, that turns

74. Phlegethon.

76. A warm medicinal spring near Viterbo, a very popular resort in Dante's time. It seems to have been especially frequented by women of ill fame.

81. The entrance to Hell.

90. Crete, an island of the Mediterranean, birthplace of Jupiter, from whom the Trojans, and hence the Romans, draw their origin.

91. The reign of Saturn was the golden age. Cf. *Æn.* viii. 319 ff.

96. Rhea concealed her son Jupiter from his father Saturn, who devoured his children, and in order to prevent the child's cries from being heard commanded the Corybantes to make loud noises.

99. Virgil describes here the origin of the Infernal rivers. The statue of the old man is taken from Nebuchadnezzar's dream in the Book of Daniel, only its meaning is different. The latter represents the four monarchies of antiquity, the former the different ages of man, the gradual deterioration of which is represented by the gold, silver, brass, and iron. The foot of clay represents the present age, the worst of all. The back turned to Damietta and face

His shoulders towards Damietta; and at Rome,
As in his mirror, looks. Of finest gold
His head is shaped, pure silver are the breast
And arms, thence to the middle is of brass,
And downward all beneath well-tempered steel,
Save the right foot of potter's clay, on which
Than on the other more erect he stands.
Each part, except the gold, is rent throughout;
And from the fissure tears distil, which joined
Penetrate to that cave. They in their course,
Thus far precipitated down the rock,
Form Acheron, and Styx, and Phlegethon;
Then by this straitened channel passing hence
Beneath, e'en to the lowest depth of all,
Form there Cocytus, of whose lake (thyself
Shalt see it) I here give thee no account."
Then I to him: "If from our world this sluice
Be thus derived; wherefore to us but now
Appears it at this edge?" He straight replied:
"The place, thou know'st, is round: and though great part
Thou hast already past, still to the left
Descending to the nethermost, not yet
Hast thou the circuit made of the whole orb.
Wherefore, if aught of new to us appear,
It needs not bring up wonder in thy looks."
Then I again inquired: "Where flow the streams
Of Phlegethon and Lethe? for of one
Thou tell'st not; and the other, of that shower,
Thou say'st, is formed." He answer thus returned:
"Doubtless thy questions all well pleased I hear.
Yet the red seething wave might have resolved
One thou proposest. Lethe thou shalt see,
But not within this hollow, in the place
Whither, to lave themselves, the spirits go,
Whose blame hath been by penitence removed."
He added: "Time is now we quit the wood.
Look thou my steps pursue: the margins give
Safe passage, unimpeded by the flames;
For over them all vapor is extinct."

to Rome, shows that the latter place has been ordained by God as the centre of all power, temporal and spiritual.

102. "This image's head was of fine gold, his breast and his arms of silver, his belly and his thighs of brass, his legs of iron, his feet part of iron and part of clay." Daniel ii. 32, 33.

108. The tears represent the vices and sorrows of mankind, which accompany all ages except the golden.

130. The red color of the stream ought to have told Dante the name of Phlegethon (from φλεγω = burn). This line is quoted as indicating at least a modicum of knowledge of Greek on the part of the Poet.

131. See *Purg.* xxviii. 136.

CANTO XV.

ARGUMENT.

Taking their way upon one of the mounds by which the streamlet, spoken of in the last Canto, was embanked, and having gone so far that they could no longer have discerned the forest if they had turned round to look for it, they meet a troop of spirits that come along the sand by the side of the pier. These are they who have done violence to Nature; and amongst them Dante distinguishes Brunetto Latini, who had been formerly his master; with whom, turning a little backward, he holds a discourse which occupies the remainder of this Canto.

ONE of the solid margins bear us now
Enveloped in the mist, that, from the stream
Arising, hovers o'er, and saves from fire
Both piers and water. As the Flemings rear
Their mound, 'twixt Ghent and Bruges, to chase back
The ocean, fearing his tumultuous tide
That drives toward them; or the Paduans theirs
Along the Brenta, to defend their towns
And castles, ere the genial warmth be felt
On Chiarentana's top; such were the mounds,
So framed, though not in height or bulk to these
Made equal, by the master, whosoe'er
He was, that raised them here. We from the wood
Were now so far removed, that turning round
I might not have discerned it, when we met
A troop of spirits, who came beside the pier.
They each one eyed us, as at eventide
One eyes another under a new moon;
And toward us sharpened their sight, as keen
As an old tailor at his needle's eye.
Thus narrowly explored by all the tribe,
I was agnized of one, who by the skirt
Caught me, and cried, "What wonder have we here?"
And I, when he to me outstretched his arm,
Intently fixed my ken on his parched looks,
That although smirched with fire, they hindered not
But I remembered him; and towards his face

5. Cary is wrong in translating *Guizzante* as Ghent. Philalethes writes *Cadsand* (northwest of Bruges), but Scartazzini believes Wissant (near Calais) to be meant. So also Professor Norton. It may be worth while to note here that the Latin languages represent Germanic *w*, by means of *gu*, as *Gualtiero* for Walter, *guerra*, for war, etc.

10. There is much dispute on the identity of this mountain. Most of the ancients took it as standing for Carinthia, which, according to Villani was called *Chiarentana* by the Florentines. Scartazzini sees no reason for rejecting this interpretation. See *Encic. Dantesca*, i. 359.

12. *The master* = God. Cf. Canto iii. 4–6.

18. Cf. "Quale per incertam lunam sub luce maligna." *Æn.* vi. 272

My hand inclining, answered: "Sir! Brunetto!
And are ye here?" He thus to me: "My son!
Oh let it not displease thee, if Brunetto
Latini but a little space with thee
Turn back, and leave his fellows to proceed."
I thus to him replied: "Much as I can,
I thereto pray thee; and if thou be willing
That I here seat me with thee, I consent;
His leave, with whom I journey, first obtained."
"O son!" said he, "whoever of this throng
One instant stops, lies then a hundred years,
No fan to ventilate him, when the fire
Smites sorest. Pass thou therefore on. I close
Will at thy garments walk, and then rejoin
My troop, who go mourning their endless doom."
I dared not from the path descend to tread
On equal ground with him, but held my head
Bent down as one who walks in reverent guise.
"What chance or destiny," thus he began,
"Ere the last day, conducts thee here below?
And who is this that shows to thee the way?"
"There up aloft," I answered, "in the life
Serene, I wandered in a valley lost,
Before mine age had to its fulness reached.
But yester-morn I left it: then once more
Into that vale returning, him I met;
And by this path homeward he leads me back."
"If thou," he answered, "follow but thy star,
Thou canst not miss at last a glorious haven;
Unless in fairer days my judgment erred.
And if my fate so early had not chanced,
Seeing the heavens thus bounteous to thee, I
Had gladly given thee comfort in thy work.
But that ungrateful and malignant race,
Who in old times came down from Fiesole,
Ay and still smack of their rough mountain-flint,

28. Brunetto Latini, born 1220, of the noble family da Scarniano, and a distinguished scholar of his day. He died in 1294. His chief extant works are *Il Tesoretto*, an allegorical didactic poem in Italian, and *Li Trésors* written in French, a sort of encyclopædia of the learning of the times. The latter has been edited by Chabaille, Paris, 1863. Philalethes says Latini was Dante's teacher, a fact which lines 83 ff. would seem to indicate. Scartazzini, however, who in his note *in loc.* holds the same, contests the truth of the statement in his *Dante* (in the series of *Geisteshelden*), Berlin, 1896.

47. Death.

50. *Hell*, i. 1 ff.

55. There are many references in the *Divine Comedy* to the influence of the stars. Dante was born when the sun was in the constellation of the Gemini (*Par.* xxii. 108), a conjunction favorable to the acquisition of knowledge and literary fame.

58. This does not refer to Brunetto's death as a young man, but he means that he died too early to help develop Dante's genius.

62. Fiesole was, according to Florentine tradition, the first city built in Europe. Destroyed by J. Cæsar, the Romans built a new city, which they called Florence.

63. Referring to its location on a hill near Florence.

Will for thy good deeds show thee enmity.
Nor wonder; for amongst ill-savored crabs
It suits not the sweet fig-tree lay her fruit.
Old fame reports them in the world for blind,
Covetous, envious, proud. Look to it well:
Take heed thou cleanse thee of their ways. For thee,
Thy fortune hath such honor in reserve,
That thou by either party shalt be craved
With hunger keen: but be the fresh herb far
From the goat's tooth. The herd of Fiesole
May of themselves make litter, not touch the plant,
If any such yet spring on their rank bed,
In which the holy seed revives, transmitted
From those true Romans, who still there remained,
When it was made the nest of so much ill."
"Were all my wish fufilled," I straight replied,
"Thou from the confines of man's nature yet
Hadst not been driven forth; for in my mind
Is fixed, and now strikes full upon my heart,
The dear, benign, paternal image, such
As thine was, when so lately thou didst teach me
The way for man to win eternity:
And how I prized the lesson, it behoves,
That, long as life endures, my tongue should speak.
What of my fate thou tellest, that write I down;
And, with another text to comment on,
For her I keep it, the celestial dame,
Who will know all, if I to her arrive.
This only would I have thee clearly note:
That, so my conscience have no plea against me,
Do Fortune as she list, I stand prepared.
Not new or strange such earnest to mine ear.
Speed Fortune then her wheel, as likes her best;
The clown his mattock; all things have their course."
Thereat my sapient guide upon his right

65. By *crabs* (crab apples) Dante denotes the Florentines descended from Fiesolans; by *figs*, those descended from Romans.

66. The origin of this "old fame" is given in different ways. 1. It is related that when Totila besieged the Florentines he persuaded them to open the gates of the city under promise to help them against their enemies, the Pistoiese. Entering in he put the city to sack. 2. The Pisans offered the Florentines the choice of two presents, given as a reward for assistance rendered during war, either two beautiful bronze doors, or two columns of porphyry injured by fire and painted. The Florentines stupidly chose the latter.

71. Both the Bianchi and Neri parties.

72. "They will desire you in vain." After his exile Dante belonged to neither party (*Par.* xvii. 67).

74. Dante attributes the evils of Florence to the descendants of the boorish Fiesolans, while the nobler element of the city he supposed to be descendants of the Romans. He classes himself among the latter.

80. "Thou art not yet dead."

89. Refers to prediction of Farinata in Canto x.; also Ciacco's remarks in Canto vi.

90. Beatrice.

96. "Come what may, let Fortune and men change, I shall remain unmoved."

Turned himself back, then looked at me, and spake:
"He listens to good purpose who takes note."
I not the less still on my way proceed,
Discoursing with Brunetto, and inquire
Who are most known and chief among his tribe.
"To know of some is well;" he thus replied,
"But of the rest silence may best beseem.
Time would not serve us for report so long.
In brief I tell thee, that all these were clerks,
Men of great learning and no less renown,
By one same sin polluted in the world.
With them is Priscian; and Accorso's son,
Francesco, herds among that wretched throng:
And, if the wish of so impure a blotch
Possessed thee, him thou also mightst have seen,
Who by the servants' servant was transferred
From Arno's seat to Bacchiglione, where
His ill-strained nerves he left. I more would add,
But must from further speech and onward way
Alike desist; for yonder I behold
A mist new-risen on the sandy plain.
A company, with whom I may not sort,
Approaches. I commend my *Treasure* to thee,
Wherein I yet survive; my sole request."
This said, he turned, and seemed as one of those
Who o'er Verona's champian try their speed
For the green mantle; and of them he seemed,
Not he who loses but who gains the prize.

110. There is no reason to believe, as the commentators observe, that the grammarian Priscian was stained with the vice imputed to him; and we must therefore suppose that Dante puts the individual for the species, and implies the frequency of the crime among those who abused the opportunities which the education of youth afforded them, to so abominable a purpose.

Accorso was a Florentine, interpreted the Roman law at Bologna, and died in 1229, at the age of seventy-eight. His authority was so great as to exceed that of all the other interpreters, so that Cino da Pistoia termed him the Idol of Advocates. His sepulchre, and that of his son Francesco here spoken of, is at Bologna, with this short epitaph: "Sepulchrum Accursii Glossatoris et Francisci ejus Filii."

113. This is Andrea de' Mozzi, made bishop of Florence in 1287, changed to Vicenza (indicated by the river Bacchiglione) in 1295, by Boniface VIII., the *servus servorum Domini*.

124. Referring to the annual races held in Verona, the prize being a green mantle.

CANTO XVI.

ARGUMENT.

Journeying along the pier, which crosses the sand, they are now so near the end of it as to hear the noise of the stream falling into the eighth circle, when they meet the spirits of three military men; who judging Dante, from his dress, to be a countryman of theirs, entreat him to stop. He complies, and speaks with them. The two Poets then reach the place where the water descends, being the termination of this third compartment in the seventh circle; and here Virgil having thrown down into the hollow a cord, wherewith Dante was girt, they behold at that signal a monstrous and horrible figure come swimming up to them.

Now came I where the water's din was heard,
As down it fell into the other round,
Resounding like the hum of swarming bees:
When forth together issued from a troop,
That passed beneath the fierce tormenting storm,
Three spirits, running swift. They towards us came,
And each one cried aloud, "Oh! do thou stay,
Whom, by the fashion of thy garb, we deem
To be some inmate of our evil land."
Ah me! what wounds I marked upon their limbs,
Recent and old, inflicted by the flames.
E'en the remembrance of them grieves me yet.
Attentive to their cry, my teacher paused,
And turned to me his visage, and then spake:
"Wait now: our courtesy these merit well:
And were 't not for the nature of the place,
Whence glide the fiery darts, I should have said,
That haste had better suited thee than them."
They, when we stopped, resumed their ancient wail,
And, soon as they had reached us, all the three
Whirled round together in one restless wheel.
As naked champions, smeared with slippery oil
Are wont, intent, to watch their place of hold
And vantage, ere in closer strife they meet;
Thus each one, as he wheeled, his countenance
At me directed, so that opposite
The neck moved ever to the twinkling feet.
"If woe of this unsound and dreary waste,"
Thus one began, "added to our sad cheer
Thus peeled with flame, do call forth scorn on us

1. The Phlegethon falls over a tremendous precipice which Dante and Virgil must now descend.

6. Who these spirits are will be seen in lines 34 ff.

8. Farinata recognized Dante as a Florentine by his accent; here the Poet is recognized by his garb.

15. Virgil gives Dante to understand that these spirits were of great distinction in the world above.

And our entreaties, let our great renown
Incline thee to inform us who thou art,
That dost imprint, with living feet unharmed,
The soil of Hell. He, in whose track thou seest
My steps pursuing, naked though he be
And reft of all, was of more high estate
That thou believest; grandchild of the chaste
Gualdrada, him they Guidoguerra called,
Who in his lifetime many a noble act
Achieved, both by his wisdom and his sword.
The other, next to me that beats the sand,
Is Aldobrandi, name deserving well,
In the upper world, of honor; and myself,
Who in this torment do partake with them,
Am Rusticucci, whom, past doubt, my wife,
Of savage temper, more than aught beside
Hath to this evil brought." If from the fire
I had been sheltered, down amidst them straight
I then had cast me; nor my guide, I deem,
Would have restrained my going: but that fear
Of the dire burning vanquished the desire,
Which made me eager of their wished embrace.
I then began: "Not scorn, but grief much more,
Such as long time alone can cure, your doom
Fixed deep within me, soon as this my lord
Spake words, whose tenor taught me to expect
That such a race, as ye are, was at hand.
I am a countryman of yours, who still

38. Gualdrada was the daughter of Bellincione Berti, of whom mention is made in the *Paradise*, Canto xv. and xvi. He was of the family of Ravignani, a branch of the Adimari. The Emperor Otho IV. being at a festival in Florence, where Gualdrada was present, was struck with her beauty; and inquiring who she was, was answered by Bellincione, that she was the daughter of one who, if it was his Majesty's pleasure, would make her admit the honor of his salute. On overhearing this, she arose from her seat, and blushing, in an animated tone of voice, desired her father that he would not be so liberal in his offers, for that no man should ever be allowed that freedom except him who should be her lawful husband. The emperor was not less delighted by her resolute modesty than he had before been by the loveliness of her person; and calling to him Guido, one of his barons, gave her to him in marriage; at the same time raising him to the rank of a count, and bestowing on her the whole of Casentino, and a part of the territory of Romagna, as her portion. Two sons were the offspring of this union, Guglielmo and Ruggieri; the latter of whom was father of Guidoguerra, a man of great military skill and prowess; who, at the head of four hundred Florentines of the Guelph party, was signally instrumental to the victory obtained at Benevento by Charles of Anjou, over Manfredi, king of Naples, in 1266. One of the consequences of this victory was the expulsion of the Ghibellines and the re-establishment of the Guelph at Florence.

42. Tegghiaio Aldobrandi was of the noble family of Adimari, and much esteemed for his military talents. He endeavored to dissuade the Florentines from the attack which they meditated against the Sienese; and the rejection of his counsel occasioned the memorable defeat which the former sustained at Montaperto, and the consequent banishment of the Guelphs from Florence.

45. Jacopo Rusticucci, a distinguished Florentine knight, of a plebeian family, a man rich and generous, who had been divorced from his wife.

56. See lines 15–18.

Affectionate have uttered, and have heard
Your deeds and names renowned. Leaving the gall,
For the sweet fruit I go, that a sure guide
Hath promised to me. But behoves, that far
As to the centre first I downward tend."
"So may long space thy spirit guide thy limbs,"
He answer straight returned; "and so thy fame
Shine bright when thou art gone, as thou shalt tell,
If courtesy and valor, as they wont,
Dwell in our city, or have vanished clean:
For one amidst us late condemned to wail,
Borsiere, yonder walking with his peers,
Grieves us no little by the news he brings."
"An upstart multitude and sudden gains,
Pride and excess, O Florence! have in thee
Engendered, so that now in tears thou mourn'st!"
Thus cried I, with my face upraised, and they
All three, who for an answer took my words,
Looked at each other, as men look when truth
Comes to their ear. "If at so little cost,"
They all at once rejoined, "thou satisfy
Others who question thee, O happy thou!
Gifted with words so apt to speak thy thought.
Wherefore, if thou escape this darksome clime,
Returning to behold the radiant stars,
When thou with pleasure shalt retrace the past,
See that of us thou speak among mankind."
This said, they broke the circle, and so swift
Fled, that as pinions seemed their nimble feet.
Not in so short a time might one have said
"Amen," as they had vanished. Straight my guide
Pursued his track. I followed: and small space
Had we past onward, when the water's sound
Was now so near at hand, that we had scarce
Heard one another's speech for the loud din.
E'en as the river, that first holds its course
Unmingled, from the Mount of Vesulo,
On the left side of Apennine, toward
The east, which Acquacheta higher up

60. "For I perceive that thou art in the gall of bitterness, and in the bond of iniquity." Acts viii. 23.

61. *Sweet fruit* = salvation and the joys of Heaven. Cf. *Purg.* xxvii. 115 ff. and xxxii. 74 ff.

70. Guglielmo Borsiere, another Florentine, whom Boccaccio, in a story which he relates of him, terms "a man of courteous and elegant manners, and of great readiness in conversation." *Dec.* i. 8.

75. With face upraised toward Florence, now overhead.

84. "Forsan et hæc olim meminisse juvabit" *Æn.* i. 204.

94. Dante compares the fall of Phlegethon from the seventh to the eighth circle, to that of the Montone, in the Apennines above the monastery of San Benedetto.

95. Now called Monviso. Here the Po also has its source.

They call, ere it descend into the vale,
At Forli, by that name no longer known,
Rebellows o'er Saint Benedict, rolled on
From the Alpine summit down a precipice,
Where space enough to lodge a thousand spreads;
Thus downward from a craggy steep we found
That this dark wave resounded, roaring loud,
So that the ear its clamor soon had stunned.
I had a cord that braced my girdle round,
Wherewith I erst had thought fast bound to take
The painted leopard. This when I had all
Unloosened from me (so my master bade)
I gathered up, and stretched it forth to him.
Then to the right he turned, and from the brink
Standing few paces distant, cast it down
Into the deep abyss. "And somewhat strange,"
Thus to myself I spake, "signal so strange
Betokens, which my guide with earnest eye
Thus follows." Ah! what caution must men use
With those who look not at the deed alone,
But spy into the thoughts with subtle skill.
"Quickly shall come," he said, "what I expect;
Thine eye discover quickly that, whereof
Thy thought is dreaming." Ever to that truth,
Which but the semblance of a falsehood wears,
A man, if possible, should bar his lip;
Since, although blameless, he incurs reproach.
But silence here were vain; and by these notes,
Which now I sing, reader, I swear to thee,
So may they favor find to latest times!
That through the gross and murky air I spied
A shape come swimming up, that might have quelled
The stoutest heart with wonder; in such guise
As one returns, who hath been down to loose

99. Capital of the province of Forli. Here the name of the Acquacheta is changed to Montone.

102. The monastery of San Benedetto belonged to the Counts Guidi, and was so rich that it might have supported a large number of monks, or of the poor, instead of the few who actually lived there. Or the reference may be as follows: The lords of that territory, as Boccaccio related on the authority of the abbot, had intended to build a castle near the waterfall, and to collect within its walls the population of the neighboring villages.

106. This passage, as it is confessed by Landino, involves a fiction sufficiently obscure. His own attempt to unravel it does not much lessen the difficulty. That which Lombardi has made is something better. It is believed that our Poet, in the earlier part of his life, had entered into the order of St. Francis. By observing the rules of that profession, he had designed to mortify his carnal appetites, or, as he expresses it, "to take the painted leopard" (that animal, which, as we have seen in a note to the first Canto, represented Pleasure) "with this cord." This part of the habit he is now desired by Virgil to take off; and it is thrown down the gulf, to allure Geryon to them with the expectation of carrying down one who had cloaked his iniquities under the garb of penitence and self-mortification.

125. *Notes* = verses, or rhymes.

An anchor grappled fast against some rock,
Or to aught else that in the salt wave lies,
Who, upward springing, close draws in his feet.

CANTO XVII.

ARGUMENT.

The monster Geryon is described; to whom while Virgil is speaking in order that he may carry them both down to the next circle, Dante, by permission, goes a little further along the edge of the void, to descry the third species of sinners contained in this compartment, namely, those who have done violence to Art; and then returning to his master, they both descend, seated on the back of Geryon.

"Lo! the fell monster with the deadly sting,
Who passes mountains, breaks through fenced walls
And firm embattled spears, and with his filth
Taints all the world." Thus me my guide addressed,
And beckoned him, that he should come to shore,
Near to the stony causeway's utmost edge.
Forthwith that image vile of Fraud appeared,
His head and upper part exposed on land,
But laid not on the shore his bestial train.
His face the semblance of a just man's wore,
So kind and gracious was its outward cheer;
The rest was serpent all: two shaggy claws
Reached to the arm-pits; and the back and breast,
And either side, were painted o'er with nodes
And orbits. Colors variegated more
Nor Turks nor Tartars e'er on cloth of state
With interchangeable embroidery wove,
Nor spread Arachne o'er her curious loom.
As oft-times a light skiff, moored to the shore,
Stands part in water, part upon the land;
Or, as where dwells the greedy German boor,
The beaver settles, watching for his prey;

1. Fraud. Geryon, according to Hesiod, was a three-headed giant killed by Hercules. The figure described by Dante, however, resembles but little that given by the Greek poet.

6. The stony banks of Phlegethon.

14. The original *nodi* means simply knots or nooses; the *rotelle* means wheels or circles. Allegorically the former signify speech purposely involved in order to deceive, the latter the shield of fraud, behind which the fraudulent hide themselves.

18. Celebrated weaver of Lydia, who challenged Minerva to a contest in weaving, and was changed into a spider. See Ovid, *Met.* vi. 5 ff. Dante mentions her again in *Purg.* xii. 39.

21. Tacitus says of the Germans, *deditii somno ciboque.* Cf. French, "boire comme un Allemand."

22. The beaver, according to old tradition, was said to catch fish by dropping its tail in the water. The falseness of the story is seen in the fact that the beaver does not eat fish.

So on the rim, that fenced the sand with rock,
Sat perched the fiend of evil. In the void
Glancing, his tail upturned its venomous fork,
With sting like scorpion's armed. Then thus my guide:
"Now need our way must turn few steps apart,
Far as to that ill beast, who couches there."
Thereat, toward the right our downward course
We shaped, and, better to escape the flame
And burning marle, ten paces on the verge
Proceeded. Soon as we to him arrive,
A little further on mine eye beholds
A tribe of spirits, seated on the sand
Near to the void. Forthwith my master spake:
"That to the full thy knowledge may extend
Of all this round contains, go now, and mark
The mien these wear: but hold not long discourse.
Till thou returnest, I with him meantime
Will parley, that to us he may vouchsafe
The aid of his strong shoulders." Thus alone,
Yet forward on the extremity I paced
Of that seventh circle, where the mournful tribe
Were seated. At the eyes forth gushed their pangs.
Against the vapors and the torrid soil
Alternately their shifting hands they plied.
Thus use the dogs in summer still to ply
Their jaws and feet by turns, when bitten sore
By gnats, or flies, or gadflies swarming round.
Noting the visages of some, who lay
Beneath the pelting of that dolorous fire,
One of them all I knew not; but perceived,
That pendent from his neck each bore a pouch
With colors and with emblems various marked,
On which it seemed as if their eye did feed.
And when, amongst them, looking round I came,
A yellow purse I saw with azure wrought,
That wore a lion's countenance and port.
Then, still my sight pursuing its career,
Another I beheld, than blood more red,
A goose display of whiter wing than curd.

23. The whole inner edge of the seventh circle forms, as it were, a continuation of the stony border of Phlegethon.

34. The violent against Art, or usurers. The reader will remember that the blasphemers lie supine, and the Sodomites run about over the plain.

53. A purse whereon the armorial bearings of each were emblazoned. According to Landino, our Poet implies that the usurer can pretend to no other honor than such as he derives from his purse and his family. The description of persons by their heraldic insignia is remarkable, both on the present and several other occasions in this poem.

57. The arms of the Gianfigliazzi of Florence.

60. The arms of the Ubbriachi, another Florentine family of high distinction. Dante's impartiality can be seen in the fact that this family is Ghibelline, while the Gianfigliazzi were Guelphs.

And one, who bore a fat and azure swine
Pictured on his white scrip, addressed me thus:
"What dost thou in this deep? Go now and know,
Since yet thou livest, that my neighbor here
Vitaliano on my left shall sit.
A Paduan with these Florentines am I.
Oft-times they thunder in mine ears, exclaiming,
'Oh! haste that noble knight, he who the pouch
With the three goats will bring.'" This said, he writhed
The mouth, and lolled the tongue out, like an ox
That licks his nostrils. I, lest longer stay
He ill might brook, who bade me stay not long,
Backward my steps from those sad spirits turned.
My guide already seated on the haunch
Of the fierce animal I found; and thus
He me encouraged. "Be thou stout: be bold.
Down such a steep flight must we now descend.
Mount thou before: for, that no power the tail
May have to harm thee, I will be i' th' midst."
As one, who hath an ague fit so near,
His nails already are turned blue, and he
Quivers all o'er, if he but eye the shade;
Such was my cheer at hearing of his words.
But shame soon interposed her threat, who makes
The servant bold in presence of his lord.
I settled me upon those shoulders huge,
And would have said, but that the words to aid
My purpose came not, "Look thou clasp me firm."
But he whose succor then not first I proved,
Soon as I mounted, in his arms aloft,
Embracing, held me up; and thus he spake:
"Geryon! now move thee: be thy wheeling gyres
Of ample circuit, easy thy descent.
Think on the unusual burden thou sustainest."
As a small vessel, backening out from land,
Her station quits; so thence the monster loosed,
And, when he felt himself at large, turned round

62. The arms of the Scrovigni, a noble family of Padua.

66. Vitaliano del Dente, a rich nobleman of Padua.

69. Giovanni Buiamonte, a nobleman of Florence, and famous, or rather infamous, for his usury. He died in poverty. His arms were three *becchi*, a word which means either beaks or goats. Cary in older editions translated *beaks*, which in his last revision he changed to *goats*. Longfellow and Norton use the last expression.

81. Dante trembled with fear, like a man who, expecting the return of a quartan ague, shakes even at the sight of a place made cool by the shade.

85. The original is, —

"Ma vergogna mi fêr le sue minacce,"

"His (Virgil's) threats (or reproaches) produced shame in me." Cary reads *fe*, and makes *vergogna* the subject of the sentence. Scartazzini, Philalethes, Longfellow, and Norton all adopt the first reading.

95. The usual reference to Dante's being alive.

There, where the breast had been, his forked tail.
Thus, like an eel, outstretched at length he steered,
Gathering the air up with retractile claws.
Not greater was the dread, when Phaëthon
The reins let drop at random, whence high heaven,
Whereof signs yet appear, was wrapt in flames;
Nor when ill-fated Icarus perceived,
By liquefaction of the scalded wax,
The trusted pennons loosened from his loins,
His sire exclaiming loud, "Ill way thou keep'st,"
Than was my dread, when round me on each part
The air I viewed, and other object none
Save the fell beast. He, slowly sailing, wheels
His downward motion, unobserved of me,
But that the wind, arising to my face,
Breathes on me from below. Now on our right
I heard the cataract beneath us leap
With hideous crash; whence bending down to explore,
New terror I conceived at the steep plunge;
For flames I saw, and wailings smote mine ear:
So that, all trembling, close I crouched my limbs,
And then distinguished, unperceived before,
By the dread torments that on every side
Drew nearer, how our downward course we wound.
As falcon, that hath long been on the wing,
But lure nor bird hath seen, while in despair
The falconer cries, "Ah me! thou stoop'st to earth."
Wearied descends, whence nimbly he arose
In many an airy wheel, and lighting sits
At distance from his lord in angry mood;
So Geryon lighting places us on foot
Low down at base of the deep-furrowed rock,
And, of his burden there discharged, forthwith
Sprang forward, like an arrow from the string.

102. The son of Helios. He obtained permission from his father to drive his chariot (the sun) across the heavens; but, being unable to check his horses, nearly set the earth on fire, and was slain by Jupiter with a thunderbolt. Ovid, *Met.* ii. 47–324.

104. In the *Convito*, ii. 15, Dante alludes to the theory of the Pythagoreans that the sun going out of its course produced the burnt appearance in the heavens called the Milky Way. Dante, himself, however, follows Aristotle in looking on the latter as formed by an agglomeration of minute stars.

105. Son of Dædalus, drowned in the Icarian Sea (named, according to the legend, after him), near Samos, in his flight from Crete, by flying so near the sun that his wings of wax, made by Dædalus, melted. Ovid, *Met.* viii 225 ff.

113. Cary does not give the full force of the original here, where Dante, in a single line, says that the circular and the descending motion only made itself perceptible by the air which struck his face in front, and also came up from below. The line is an admirable example of the Poet's conciseness.

123. The trained hawk is carried on the wrist, with its head covered by a hood. When its master goes hunting, he takes off the hood, and the hawk flies after the game, remaining in the air until the game is caught, or the hunter calls him back by means of the lure, a contrivance somewhat resembling a bird. Dante seems to allude here to a hawk not thoroughly trained.

CANTO XVIII.

ARGUMENT.

The Poet describes the situation and form of the eighth circle, divided into ten gulfs, which contain as many different descriptions of fraudulent sinners; but in the present Canto he treats only of two sorts: the first is of those who, either for their own pleasure, or for that of another, have seduced any woman from her duty; and these are scourged of demons in the first gulf: the other sort is of flatterers, who in the second gulf are condemned to remain immersed in filth.

THERE is a place within the depths of hell
Called Malebolge, all of rock dark-stained
With hue ferruginous, e'en as the steep
That round it circling winds. Right in the midst
Of that abominable region yawns
A spacious gulf profound, whereof the frame
Due time shall tell. The circle, that remains,
Throughout its round, between the gulf and base
Of the high craggy banks, successive forms
Ten bastions, in its hollow bottom raised.
As where, to guard the walls, full many a foss
Begirds some stately castle, sure defence
Affording to the space within; so here
Were modelled these: and as like fortresses,
E'en from their threshold to the brink without,
Are flanked with bridges; from the rock's low base
Thus flinty paths advanced, that 'cross the moles
And dikes struck onward far as to the gulf,
That in one bound collected cuts them off.
Such was the place, wherein we found ourselves
From Geryon's back dislodged. The bard to left
Held on his way, and I behind him moved.
On our right hand new misery I saw,
New pains, new executioners of wrath,
That swarming peopled the first chasm. Below
Were naked sinners. Hitherward they came,
Meeting our faces, from the middle point;

2. Dante has formed the word *Malebolge* himself from *male* = evil, and *bolgia* = wallet or pocket, here = pit. Hence the whole word means evil pits. Malebolge consists of ten concentric ditches, in which are punished ten different kinds of fraud against mankind in general. The following scheme, taken from Scartazzini, may be of service.

Pit I.	= Seducers,	Canto xviii.
" II.	= Flatterers,	" xviii.
" III.	= Simoniacs,	" xix.
Pit IV.	= Soothsayers,	Canto xx.
" V.	= Barterers,	" xxi.–xxii.
" VI.	= Hypocrites,	" xxiii.
" VII.	= Thieves,	" xxiv.–xxv.
" VIII.	= Evil Counsellors,	" xxvi.–xxvii.
" IX.	= Schismatics,	" xxviii.–xxix.
" X.	= Falsifiers,	" xxix.–xxx.

6. The gulf leading down to the ninth circle.

25. The first evil pit, that of the panders and seducers.

With us beyond, but with a larger stride.
E'en thus the Romans, when the year returns
Of Jubilee, with better speed to rid
The thronging multitudes, their means devise
For such as pass the bridge; that on one side
All front toward the castle, and approach
Saint Peter's fane, on the other towards the mount.
Each diverse way, along the grisly rock,
Horned demons I beheld, with lashes huge,
That on their back ummercifully smote.
Ah! how they made them bound at the first stripe!
None for the second waited, nor the third.
Meantime, as on I passed, one met my sight,
Whom soon as viewed, "Of him," cried I, "not yet
Mine eye hath had his fill." I therefore stayed
My feet to scan him, and the teacher kind
Paused with me, and consented I should walk
Backward a space; and the tormented spirit,
Who thought to hide him, bent his visage down.
But it availed him naught; for I exclaimed:
"Thou who dost cast thine eye upon the ground,
Unless thy features do belie thee much,
Venedico art thou. But what brings thee
Into this bitter seasoning?" He replied:
"Unwillingly I answer to thy words.
But thy clear speech, that to my mind recalls
The world I once inhabited, constrains me.
Know then 't was I who led fair Ghisola
To do the Marquis' will, however fame
The shameful tale have bruited. Nor alone
Bologna hither sendeth me to mourn.
Rather with us the place is so o'erthronged,
That not so many tongues this day are taught,

28. Beyond the middle point they tended the same way with us, but their pace was quicker than ours.

29. In the year 1300, Pope Boniface VIII., to remedy the inconvenience occasioned by the press of people who were passing over the bridge of Sant' Angelo during the time of the Jubilee, caused it to be divided lengthwise by a partition; and ordered that all those who were going to St. Peter's should keep one side, and those returning the other. G. Villani, who was present, describes the order that was preserved, viii. 36. It was at this time, and on this occasion, as the honest historian tells us, that he first conceived the design of "compiling his book."

33. The castle of Sant' Angelo, originally the mole (or mausoleum) of Adrian, and changed to a citadel in the Middle Ages.

50. Venedico Caccianimico, a Bolognese, who prevailed on his sister Ghisola to give herself to Obizzo da Este, marquis of Ferrara, whom we have seen among the tyrants, Canto xii.

51. The original *salse* is interpreted by some to mean "bitter torment," by others, a lonely valley about fifteen miles from Bologna, where were thrown the bodies of suicides, malefactors, and the excommunicated, used figuratively for Malebolge. The meaning in either case is, "for what sin are you here?"

59. Dante says here that the Bolognese were celebrated for this vice, being led thereto by their avariciousness.

Betwixt the Reno and Savena's stream,
To answer *Sipa* in their country's phrase.
And if of that securer proof thou need,
Remember but our craving thirst for gold."
Him speaking thus, a demon with his thong
Struck and exclaimed, "Away, corrupter! here
Women are none for sale." Forthwith I joined
My escort, and few paces thence we came
To where a rock forth issued from the bank.
That easily ascended, to the right
Upon its splinter turning, we depart
From those eternal barriers. When arrived
Where, underneath, the gaping arch lets pass
The scourged souls: "Pause here," the teacher said,
"And let these others miserable now
Strike on thy ken; faces not yet beheld,
For that together they with us have walked."
From the old bridge we eyed the pack, who came
From the other side toward us, like the rest,
Excoriate from the lash. My gentle guide,
By me unquestioned, thus his speech resumed:
"Behold that lofty shade, who this way tends,
And seems too woe-begone to drop a tear.
How yet the regal aspect he retains!
Jason is he, whose skill and prowess won
The ram from Colchis. To the Lemnian isle
His passage thither led him, when those bold
And pitiless women had slain all their males.
There he with tokens and fair witching words
Hypsipyle beguiled, a virgin young,
Who first had all the rest herself beguiled.
Impregnated, he left her there forlorn.
Such is the guilt condemns him to this pain.
Here too Medea's injuries are avenged.
All bear him company, who like deceit
To his have practised. And thus much to know
Of the first vale suffice thee, and of those
Whom its keen torments urge." Now had we come
Where, crossing the next pier, the straitened path

61. He denotes Bologna by its situation between the rivers Savena to the east, and Reno to the west of that city; and by a peculiarity of dialect, the use of the affirmative *sipa* instead either of *si*, or, as Monti will have it, of *sia*. The meaning is, that there are more Bolognese in the pit than are alive to-day.

75. The seducers; those we have hitherto seen are panders.

85. Born at Iolcus, son of Æson, and brought up by Chiron. His greatest exploit was the expedition to Colchis, with the other argonauts, to obtain the golden fleece. This he secured with the aid of Medea, daughter of Æetes, king of Colchis, whom he finally deserted.

90. Daughter of Thoas, king of Lemnos. She saved her father's life when the women of Lemnos, induced by Venus, murdered all the males. When Jason landed at the island, he won her love, but afterwards forsook her, in order to continue his journey to Colchis.

Bestrides its shoulders to another arch.
Hence, in the second chasm we heard the ghosts,
Who gibber in low melancholy sounds,
With wide-stretched nostrils snort, and on themselves
Smite with their palms. Upon the banks a scurf,
From the foul steam condensed, encrusting hung,
That held sharp combat with the sight and smell.
So hollow is the depth, that from no part,
Save on the summit of the rocky span,
Could I distinguish aught. Thus far we came;
And thence I saw, within the foss below,
A crowd immersed in ordure, that appeared
Draff of the human body. There beneath
Searching with eye inquisitive, I marked
One with his head so grimed, 't were hard to deem
If he were clerk or layman. Loud he cried:
"Why greedily thus bendest more on me,
Than on these other filthy ones, thy ken?"
"Because, if true my memory," I replied,
"I heretofore have seen thee with dry locks,
And thou Alessio art, of Lucca sprung.
Therefore than all the rest I scan thee more."
Then beating on his brain, these words he spake:
"Me thus low down my flatteries have sunk,
Wherewith I ne'er enough could glut my tongue."
My leader thus: "A little further stretch
Thy face, that thou the visage well mayst note
Of that besotted, sluttish courtezan,
Who there doth rend her with defiled nails,
Now crouching down, now risen on her feet.
Thaïs is this, the harlot, whose false lip
Answered her doting paramour that asked,
'Thankest me much!'—'Say rather, wondrously,'
And, seeing this, here satiate be our view."

101. The second pit, that of the flatterers.

115. *I.e.* whether he had the tonsure or not.

120. Of an ancient and considerable family, called the Interminei. Benvenuto da Imola says of him, "omnes unguebat, omnes lingebat, etiam vilissimos et mercenarios famulos."

130. He alludes to that passage in the Eunuchus of Terence, where Thraso asks if Thaïs was obliged to him for the present he had sent her; and Gnatho replies, that she had expressed her obligation in the most forcible terms.

T. "Magnas vero agere gratias Thaïs mihi?
G. Ingentes." *Eun.* iii. 1

CANTO XIX.

ARGUMENT.

They come to the third gulf, wherein are punished those who have been guilty of simony. These are fixed with the head downwards in certain apertures, so that no more of them than the legs appears without, and on the soles of their feet are seen burning flames. Dante is taken down by his guide into the bottom of the gulf; and there finds Pope Nicholas the Fifth, whose evil deeds, together with those of other pontiffs, are bitterly reprehended. Virgil then carries him up again to the arch, which affords them a passage over the following gulf.

WOE to thee, Simon Magus! woe to you,
His wretched followers! who the things of God,
Which should be wedded unto goodness, them,
Rapacious as ye are, do prostitute
For gold and silver in adultery.
Now must the trumpet sound for you, since yours
Is the third chasm. Upon the following vault
We now had mounted, where the rock impends
Directly o'er the centre of the foss.
Wisdom Supreme! how wonderful the art,
Which thou dost manifest in heaven, in earth,
And in the evil world, how just a meed
Allotting by thy virtue unto all.
I saw the livid stone, throughout the sides
And in its bottom full of apertures,
All equal in their width, and circular each.
Nor ample less nor larger they appeared
Than, in Saint John's fair dome of me beloved,
Those framed to hold the pure baptismal streams,
One of the which I brake, some few years past,
To save a whelming infant: and be this
A seal to undeceive whoever doubts
The motive of my deed. From out the mouth
Of every one emerged a sinner's feet,
And of the legs high upward as the calf.
The rest beneath was hid. On either foot
The soles were burning; whence the flexile joints
Glanced with such violent motion, as had snapt
Asunder cords or twisted withs. As flame,
Feeding on unctuous matter, glides along

1. See Acts viii. 9 ff. From him comes the name of simony. the crime of buying or selling ecclesiastical preferment, the corrupt presentation of any one to an ecclesiastical benefice for money or reward.

6. "It is now time for me to describe your sin and its punishment."

18. The apertures in the rock were of the same dimensions as the fonts of St. John the Baptist at Florence, one of which Dante says, he had broken to rescue a child that was playing near and fell in. He intimates, that the motive of his breaking the font had been maliciously represented by his enemies.

The surface, scarcely touching where it moves;
So here, from heel to point, glided the flames.
"Master! say who is he, than all the rest
Glancing in fiercer agony, on whom
A ruddier flame doth prey?" I thus inquired.
"If thou be willing," he replied, "that I
Carry thee down, where least the slope bank falls,
He of himself shall tell thee, and his wrongs."
I then: "As pleases thee, to me is best.
Thou art my lord; and know'st that ne'er I quit
Thy will: what silence hides, that knowest thou."
Thereat on the fourth pier we came, we turned,
And on our left descended to the depth,
A narrow strait, and perforated close.
Nor from his side my leader set me down,
Till to his orifice he brought, whose limb
Quivering expressed his pang. "Whoe'er thou art,
Sad spirit! thus reversed, and as a stake
Driven in the soil," I in these words began;
"If thou be able, utter forth thy voice."
There stood I like the friar, that dost shrive
A wretch for murder doomed, who, e'en when fixed,
Calleth him back, whence death awhile delays.
He shouted: "Ha! already standest there?
Already standest there, O Boniface!
By many a year the writing played me false.
So early dost thou surfeit with the wealth,
For which thou fearedst not in guile to take
The lovely lady, and then mangle her?"
I felt as those who, piercing not the drift
Of answer made them, stand as if exposed
In mockery, nor know what to reply;
When Virgil thus admonished: "Tell him quick.
'I am not he, not he whom thou believest.'"
And I, as was enjoined me, straight replied.
That heard, the spirit all did wrench his feet,
And, sighing, next in woeful accent spake:
"What then of me requirest? If to know
So much imports thee, who I am, that thou

37. The general slope of the eighth circle is toward the central abyss. Hence the bank of each pit, which is nearest the centre, is lower than the other.

51. Allusion to the terrible punishment for murder in the Middle Ages, by being buried alive, head downward. The municipal statute of Florence reads, "Assassinus trahatur ad caudam muli seu asini usque ad locum justitiæ et ibidem plantetur capite desorum, ita quod moriatur."

55. The spirit mistakes Dante for Boniface VIII., who was then alive; and who, he did not expect, would have arrived so soon.

The "writing" spoken of is the book of the future, in which the damned may read, although the present is unknown to them. See *Hell*, x. 99 ff. Boniface died Oct. 12, 1303.

58. "Thou didst presume to arrive by fraudulent means at the papal power, and afterwards to abuse it."

59. *Lady* = the church.

Hast therefore down the bank descended, learn
That in the mighty mantle I was robed,
And of a she-bear was indeed the son,
So eager to advance my whelps, that there
My having in my purse above I stowed,
And here myself. Under my head are dragged
The rest, my predecessors in the guilt
Of simony. Stretched at their length, they lie
Along an opening in the rock. 'Midst them
I also low shall fall, soon as he comes,
For whom I took thee, when so hastily
I questioned. But already longer time
Hath past, since my soles kindled, and I thus
Upturned have stood, than is his doom to stand
Planted with fiery feet. For after him,
One yet of deeds more ugly shall arrive,
From forth the west, a shepherd without law,
Fated to cover both his form and mine.
He a new Jason shall be called, of whom
In Maccabees we read; and favor such
As to that priest his king indulgent showed,
Shall be of France's monarch shown to him."
I know not if I here too far presumed,
But in this strain I answered: "Tell me now
What treasures from Saint Peter at the first
Our Lord demanded, when he put the keys
Into his charge? Surely he asked no more
But 'Follow me!' Nor Peter, nor the rest,
Or gold or silver of Matthias took,
When lots were cast upon the forfeit place
Of the condemned soul. Abide thou then;
Thy punishment of right is merited:
And look thou well to that ill-gotten coin,
Which against Charles thy hardihood inspired.

71. Nicholas III. of the Orsini family, whom the Poet therefore calls *figliuol dell' orsa*, "son of the she bear." He died in 1280.

73. *Whelps* = his own family.

74. *Having* = money.

79. Boniface VIII.

81. "Boniface will not stand here as long as I have stood, for the one who is to follow him will not be so long coming as he has been." Nicholas has been here twenty years (died in 1280). In 1303 Boniface died and took the place of Nicholas, thrusting him down below. Clement V., who in his turn follows Boniface, died April 20, 1314. Hence Boniface had to wait only about ten years.

This passage proves that this part of Dante's poem was written after 1314.

86. Bertrand de Got, archbishop of Bordeaux, who succeeded to the pontificate in 1305, and assumed the title of Clement V. He transferred the holy see to Avignon, and was the slave of Philip le Bel of France.

88. Son of Simon the High Priest. He bought his high priesthood from King Antiochus. See 2 Maccabees iv.

90. As Antiochus favored Jason, so Philip le Bel favored the election of Clement V.

95. Matt. xvi. 19.

98. Matthias, elected apostle in place of Judas. Acts i. 15–26.

103. Charles of Anjou. Nicholas was charged with being bribed to consent to the conspiracy to drive Charles from Sicily.

If reverence of the keys restrained me not,
Which thou in happier time didst hold, I yet
Severer speech might use. Your avarice
O'ercasts the world with mourning, under foot
Treading the good, and raising bad men up.
Of shepherds like to you, the Evangelist
Was ware, when her, who sits upon the waves,
With kings in filthy whoredom he beheld;
She who with seven heads towered at her birth,
And from ten horns her proof of glory drew,
Long as her spouse in virtue took delight.
Of gold and silver ye have made your god,
Differing wherein from the idolater,
But that he worships one, a hundred ye?
Ah, Constantine! to how much ill gave birth,
Not thy conversion, but that plenteous dower,
Which the first wealthy Father gained from thee."
  Meanwhile, as thus I sung, he, whether wrath
Or conscience smote him, violent upsprang
Spinning on either sole. I do believe
My teacher well was pleased, with so composed
A lip he listened ever to the sound
Of the true words I uttered. In both arms
He caught, and, to his bosom lifting me,
Upward retraced the way of his descent.
  Nor weary of his weight, he pressed me close,
Till to the summit of the rock we came,
Our passage from the fourth to the fifth pier.
His cherished burden there gently he placed

112. It is not the woman who has the seven heads and ten horns, but the beast on which she sits (Rev. xvii. 3). Many interpretations have been given of the allegory contained in this passage of Revelation, but Dante probably conceived the seven heads to mean the seven sacraments, and the ten horns to stand for the ten commandments.

118. He alludes to the pretended gift of the Lateran by Constantine to Sylvester, of which Dante himself seems to imply a doubt, in his treatise "De Monarchiâ." — "Ergo scindere Imperium, Imperatori non licet. Si ergo aliquæ dignitates per Constantinum essent alienatæ (ut dicunt) ab Imperio," etc., lib. iii. 10. "Therefore to make a rent in the empire exceeds the lawful power of the emperor himself. If, then, some dignities were by Constantine alienated (as they report) from the empire," etc. In another part of the same treatise he speaks of the alienation with less doubt indeed, but not with less disapprobation: "O felicem populum! O Ausoniam te gloriosam! si vel numquam infirmator imperii tui extitisset; vel numquam sua pia intentio ipsum fefellisset." — "O happy people! O glorious Italy! if either he who thus weakened thine empire had never been born, or had never suffered his own pious intentions to mislead him." Lib. ii. *ad finem*. The gift is by Ariosto very humorously placed in the moon, among the things lost or abused on earth. *O. F.* xxxiv. 80.

Milton has translated both this passage and that in the text, —

"Ah, Constantine! of how much ill was cause
Not thy conversion, but those rich domains
That the first wealthy pope received of thee."
Of Reformation in England, Bk. I.

"Then pass'd he to a flowery mountain green,
Which once smelt sweet, now stinks as odiously;
This was that gift, (if you the truth will have,)
That Constantine to good Sylvester gave."
Ibid.

Upon the rugged rock and steep, a path
Not easy for the clambering goat to mount.
Thence to my view another vale appeared.

CANTO XX.

ARGUMENT.

The Poet relates the punishment of such as presumed, while living, to predict future events. It is to have their faces reversed and set the contrary way on their limbs, so that, being deprived of the power to see before them, they are constrained ever to walk backwards. Among these Virgil points out to him Amphiaraus, Tiresias, Aruns, and Manto (from the mention of whom he takes occasion to speak of the origin of Mantua), together with several others, who had practised the arts of divination and astrology.

AND now the verse proceeds to torments new,
Fit argument of this the twentieth strain
Of the first song, whose awful theme records
The spirits whelmed in woe. Earnest I looked
Into the depth, that opened to my view,
Moistened with tears of anguish, and beheld
A tribe, that came along the hollow vale,
In silence weeping: such their step as walk
Quires, chanting solemn litanies, on earth.
As on them more direct mine eye descends,
Each wonderously seemed to be reversed
At the neck-bone, so that the countenance
Was from the reins averted; and because
None might before him look, they were compelled
To advance with backward gait. Thus one perhaps
Hath been by force of palsy clean transposed,
But I ne'er saw it nor believe it so.
Now, reader! think within thyself, so God
Fruit of thy reading give thee! how I long
Could keep my visage dry, when I beheld
Near me our form distorted in such guise,
That on the hinder parts fallen from the face
The tears down-streaming rolled. Against a rock
I leant and wept, so that my guide exclaimed:

3. *The first song* = Hell.
7. The soothsayers.
9. The word *letane* in the original means "religious processions."
11. "But very uncouth sight was to behold
How he did fashion his untoward pace;
For as he forward moved his footing old,
So backward still was turned his wrinkled face;
Unlike to men, who, ever as they trace,
Both feet and face one way are wont to lead."
Spenser, F. Q. I. viii. 31.
19. "May the reading of this poem make you better and happier."
21. The human body.

"What, and art thou, too, witless as the rest?
Here pity most doth show herself alive,
When she is dead. What guilt exceedeth his,
Who with Heaven's judgment in his passion strives?
Raise up thy head, raise up, and see the man
Before whose eyes earth gaped in Thebes, when all
Cried out 'Amphiaraus, whither rushest?
Why leavest thou the war?' He not the less
Fell ruining far as to Minos down,
Whose grapple none eludes. Lo! how he makes
The breast his shoulders; and who once too far
Before him wished to see, now backward looks,
And treads reverse his path. Tiresias note,
Who semblance changed, when woman he became
Of male, through every limb transformed; and then
Once more behoved him with his rod to strike
The two entwining serpents, ere the plumes,
That marked the better sex, might shoot again.
"Aruns, with rere his belly facing, comes.
On Luni's mountains, midst the marbles white,
Where delves Carrara's hind, who wones beneath,
A cavern was his dwelling, whence the stars
And main-sea wide in boundless view he held.
"The next, whose loosened tresses overspread
Her bosom, which thou seest not (for each hair
On that side grows) was Manto, she who searched
Through many regions, and at length her seat
Fixed in my native land: whence a short space
My words detain thy audience. When her sire
From life departed, and in servitude
The city dedicate to Bacchus mourned,
Long time she went a wanderer through the world.
Aloft in Italy's delightful land
A lake there lies, at foot of that proud Alp

26. There is a play on words in the original, —
"Qui vive la pietá quando è ben morta."
Pietá in Italian has two meanings, one = pity, the other = piety. Virgil means to say that since God has condemned these souls, Dante's pity for them is not consistent with piety toward God.

31. Amphiaraus, a soothsayer, one of the seven kings against Thebes, who, foreseeing his death, refused at first to join the expedition against that city. But, betrayed by his wife, he was finally forced to do so, and during the battle was swallowed up by the earth, which opened to receive him.

37. Tiresias was a Theban soothsayer, who accompanied the Greeks to Troy. By striking two serpents entwined together he became changed to a woman, and only after seven years, by striking the same serpents, did he recover his former shape. Ovid, *Met.* iii. 320 ff.

43. Famous Etruscan diviner who, at the time of the civil wars between Cæsar and Pompey, foretold the victory of the former. Lucan, *Pharsalia*, i. 586 ff.

50. The daughter of Tiresias, and the founder of Mantua.

54. Thebes had fallen into the power of Creon, uncle to Polynices and Eteocles. It was to escape his tyranny that Manto fled to Italy.

58. In the following lines, Dante gives a beautiful description of the rise and progress of the river Mincio, and the location of the city of Mantua.

That o'er the Tyrol locks Germania in,
Its name Benacus, from whose ample breast
A thousand springs, methinks, and more, between
Camonica and Garda, issuing forth,
Water the Apennine. There is a spot
At midway of that lake, where he who bears
Of Trento's flock the pastoral staff, with him
Of Brescia, and the Veronese, might each
Passing that way his benediction give.
A garrison of goodly site and strong
Peschiera stands, to awe with front opposed
The Bergamese and Brescian, whence the shore
More slope each way descends. There, whatsoe'er
Benacus' bosom holds not, tumbling o'er
Down falls, and winds a river flood beneath
Through the green pastures. Soon as in his course
The stream makes head, Benacus then no more
They call the name, but Mincius, till at last
Reaching Governo, into Po he falls.
Not far his course hath run, when a wide flat
It finds, which overstretching as a marsh
It covers, pestilent in summer oft.
Hence journeying, the savage maiden saw
Midst of the fen a territory waste
And naked of inhabitants. To shun
All human converse, here she with her slaves,
Plying her arts, remained, and lived, and left
Her body tenantless. Thenceforth the tribes,
Who round were scattered, gathering to that place,
Assembled; for its strength was great, enclosed
On all parts by the fen. On those dead bones
They reared themselves a city, for her sake
Calling it Mantua, who first chose the spot,
Nor asked another omen for the name;
Wherein more numerous the people dwelt,
Ere Casalodi's madness by deceit

59. Which divides Germany from Italy.

62. Val Camonica is one of the largest valleys of Lombardy. It is formed by branches of the Rhætian Alps, and in its bottom flows the river which descends to form the lake Iseo.

63. The Pennine Alps; not to be confused with the chain of the Apennines which divide Italy lengthwise into two parts.

The "spot" referred to is variously given as the island of Lecchi, Peschiera, etc. The meaning is, the place where the three dioceses of Trento, Verona, and Brescia meet.

69. Peschiera is a fortified town in the province of Verona, situated at the exit of the Mincio from lake Garda, fifteen miles west of Verona.

70. The Bergamese and Brescians at that time were banded together against the family of Scala, to whom Peschiera belonged.

77. Governo is to-day Governolo.

81. Manto. She is called savage (original = *cruda* = cruel), in reference to the bloody rites used in divination.

85. *Her arts* = magic.

94. The Casalodi were a Guelph family formerly lords of Mantua, they were driven out of the city in 1269, by Pinamonte, whose rule lasted till 1291. The latter urged Count Albert

Was wronged of Pinamonte. If thou hear
Henceforth another origin assigned
Of that my country, I forewarn thee now,
That falsehood none beguile thee of the truth."
I answered, "Teacher, I conclude thy words
So certain, that all else shall be to me
As embers lacking life. But now of these,
Who here proceed, instruct me, if thou see
Any that merit more especial note.
For thereon is my mind alone intent."
He straight replied: "That spirit, from whose cheek
The beard sweeps o'er his shoulders brown, what time
Græcia was emptied of her males, that scarce
The cradles were supplied, the seer was he
In Aulis, who with Calchas gave the sign
When first to cut the cable. Him they named
Eurypilus: so sings my tragic strain,
In which majestic measure well thou know'st,
Who know'st it all. That other, round the loins
So slender of his shape, was Michael Scot,
Practised in every slight of magic wile.
"Guido Bonatti see: Asdente mark,
Who now were willing he had tended still
The thread and cordwain, and too late repents.
"See next the wretches, who the needle left,
The shuttle and the spindle, and became
Diviners: baneful witcheries they wrought
With images and herbs. But onward now:

of Casalodi to banish a large number of nobles, and then, putting himself at the head of the people, usurped the power for himself.

107. On account of the Trojan War, which carried away all males in Greece, except those of tender age.

109. Aulis is a city in Bœotia where Agamemnon gathered his army. Calchas was a soothsayer who accompanied the expedition against Troy. The reference in the words, "to cut the cable," is as follows. The fleet which was to sail against Troy was becalmed at Aulis, and the oracle declared that the death of Iphigenia was the only means of propitiating the goddess Artemis, through whose anger the fleet was detained.

111. *Æn.* ii. 114 ff.

114. A Scottish schoolman, with posthumous fame as a wizard and magician. He is said to have studied at Oxford and Paris, and to have learned Arabic at Toledo. On the invitation of the Emperor Frederick II. he superintended a translation of Aristotle and his commentators from Arabic to Latin. The traditional date of his death is about 1291.

116. Bonatti was an astrologer of Forli, on whose skill Guido da Montefeltro, lord of that place, so much relied, that he is reported never to have gone into battle, except in the hour recommended to him as fortunate by Bonatti. He lived toward the end of the 13th century.

Asdente was a shoemaker at Parma, who deserted his business to practise the arts of divination. How much this man had attracted the public notice appears from a passage in our author's *Convito*, iv. 16, where it is said, in speaking of the derivation of the word *noble*, that "if those who were best known were accounted the most noble, Asdente, the shoemaker of Parma, would be more noble than any one in that city."

122. A favorite method of bewitching in the Middle Ages was to form wax images, and to stick pins into them or place them in the fire, thus producing pain or death in the person represented.

For now doth Cain with fork of thorns confine
On either hemisphere, touching the wave
Beneath the towers of Seville. Yesternight
The moon was round. Thou mayst remember well:
For she good service did thee in the gloom
Of the deep wood." This said, both onward moved.

CANTO XXI.

ARGUMENT.

Still in the eighth circle, which bears the name of Malebolge, they look down from the bridge that passes over its fifth gulf, upon the barterers or public peculators. These are plunged in a lake of boiling pitch, and guarded by Demons, to whom Virgil, leaving Dante apart, presents himself; and license being obtained to pass onward, both pursue their way.

THUS we from bridge to bridge, with other talk,
The which my drama cares not to rehearse,
Passed on; and to the summit reaching, stood
To view another gap, within the round
Of Malebolge, other bootless pangs.
Marvellous darkness shadowed o'er the place.
In the Venetians' arsenal as boils
Through wintry months tenacious pitch, to smear
Their unsound vessels; for the inclement time
Sea-faring men restrains, and in that while
His bark one builds anew, another stops
The ribs of his that hath made many a voyage,
One hammers at the prow, one at the poop,
This shapeth oars, that other cables twirls,
The mizen one repairs, and main-sail rent;
So, not by force of fire but art divine,
Boiled here a glutinous thick mass, that round
Lined all the shore beneath. I that beheld,
But therein nought distinguished, save the bubbles

123. By Cain and the thorns, or what is still vulgarly called the Man in the Moon, the Poet denotes that luminary. The same superstition is alluded to in the *Paradise*, Canto ii. 52 and *Convito*, ii. 14.

2. The original has *commedia;* so, also, *Hell*, xvi. 125, where Cary translates, "by these notes which now I sing."

In the *De Vulg. Eloq.* Dante gives a definition of tragedy (as he calls the *Æneid*) and comedy: "Per tragœdiam superiorem stilum induimus, per commœdiam inferiorem," ii. 4.

4. The fourth pit where barterers are punished, that is, those who sell justice or public offices for bribes. They are to the state what the simoniacs are to the church. The word is also used for cheats in general.

7. Dante refers to the old arsenal, built in 1104, considered in the Poet's time one of the most important in Europe.

16. It was God who caused the pitch to boil.

17. "Vidi flumen magno de Inferno procedere ardens, atque piceum." *Alberici Visio*, § 17.

Raised by the boiling, and one mighty swell
Heave, and by turns subsiding fall. While there
I fixed my ken below, "Mark! mark!" my guide
Exclaiming, drew me towards him from the place
Wherein I stood. I turned myself, as one
Impatient to behold that which beheld
He needs must shun, whom sudden fear unmans,
That he his flight delays not for the view.
Behind me I discerned a devil black,
That running up advanced along the rock.
Ah! what fierce cruelty his look bespake.
In act how bitter did he seem, with wings
Buoyant outstretched and feet of nimblest tread.
His shoulder, proudly eminent and sharp,
Was with a sinner charged; by either haunch
He held him, the foot's sinew griping fast.
"Ye of our bridge!" he cried, "keen-taloned fiends!
Lo! one of Santa Zita's elders. Him
Whelm ye beneath, while I return for more.
That land hath store of such. All men are there,
Except Bonturo, barterers: of 'no'
For lucre there an 'ay' is quickly made."
Him dashing down, o'er the rough rock he turned;
Nor ever after thief a mastiff loosed
Sped with like eager haste. That other sank,
And forthwith writhing to the surface rose.
But those dark demons, shrouded by the bridge,
Cried, "Here the hallowed visage saves not: here
Is other swimming than in Serchio's wave,
Wherefore, if thou desire we rend thee not,
Take heed thou mount not o'er the pitch." This said,
They grappled him with more than hundred hooks,
And shouted: "Covered thou must sport thee here;
So, if thou canst, in secret thou mayst filch."
E'en thus the cook bestirs him, with his grooms,
To thrust the flesh into the caldron down
With flesh-hooks, that it float not on the top.
Me then my guide bespake: "Lest they descry
That thou art here, behind a craggy rock

21. "Vidi etiam os putei magnum flammas emittentem, et nunc sursum nunc deorsum descendentem." *Alberici Visio*, § 11.

36. The original of "keen-taloned fiends" is Malebranche, used as a generic name for the demons of the pit.

37. Santa Zita, the patron saint of Lucca, is used here for the city itself. She was of humble origin, born in 1218, and died in 1287. She performed many miracles and was canonized at her death.

40. Bonturo Dati, head of the popular party in Lucca. Said to have been worst of the barterers of his time, hence Dante speaks here in irony.

47. Reference to the famous crucifix in the cathedral of Lucca, said to have been made by Nicodemus, and to have been brought from Constantinople in the eighth century.

48. River flowing near Lucca.

54. The word *vasalli*, which Cary translates "grooms," means here scullions.

Bend low and screen thee: and whate'er of force
Be offered me, or insult, fear thou not;
For I am well advised, who have been erst
In the like fray." Beyond the bridge's head
Therewith he passed; and reaching the sixth pier,
Behoved him then a forehead terror-proof.
With storm and fury, as when dogs rush forth
Upon the poor man's back, who suddenly
From whence he standeth makes his suit; so rushed
Those from beneath the arch, and against him
Their weapons all they pointed. He, aloud:
"Be none of you outrageous: ere your tine
Dare seize me, come forth from amongst you one,
Who having heard my words, decide he then
If he shall tear these limbs." They shouted loud,
"Go, Malacoda!" Whereat one advanced,
The others standing firm, and as he came,
"What may this turn avail him?" he exclaimed.
"Believest thou, Malacoda! I had come
Thus far from all your skirmishing secure,"
My teacher answered, "without will divine
And destiny propitious? Pass we then;
For so Heaven's pleasure is, that I should lead
Another through this savage wilderness."
Forthwith so fell his pride, that he let drop
The instrument of torture at his feet,
And to the rest exclaimed: "We have no power
To strike him." Then to me my guide: "O thou!
Who on the bridge among the crags dost sit
Low crouching, safely now to me return."
I rose, and towards him moved with speed; the fiends
Meantime all forward drew: me terror seized,
Lest they should break the compact they had made.
Thus issuing from Caprona, once I saw
The infantry, dreading lest his covenant
The foe should break; so close he hemmed them round.
I to my leader's side adhered, mine eyes
With fixt and motionless observance bent
On their unkindly visage. They their hooks
Protruding, one the other thus bespake:
"Wilt thou I touch him on the hip?" To whom
Was answered: "Even so; nor miss thy aim."

61. He refers to the time when he was sent below by Erichtho. Cf. *Hell*, ix. 22 ff.

74. *Malacoda* = evil tail. As Dante calls all demons in this pit by the general name of Malebranche, so here he distinguishes between the different individuals. The events which follow, in which a number of actors engage, seem to render this necessary.

92. The surrender of the castle of Caprona, belonging to the Pisans, to the combined forces of Florence and Lucca, on condition that the garrison should march out in safety, to which event Dante was a witness, took place in 1289.

It was said that when the garrison marched out, loud cries were heard: "appica! appica!" "hang them! hang them!"

But he, who was in conference with my guide,
Turned rapid round; and thus the demon spake:
"Stay, stay thee, Scarmiglione!" Then to us
He added: "Further footing to your step
This rock affords not, shivered to the base
Of the sixth arch. But would ye still proceed,
Up by this cavern go: not distant far,
Another rock will yield you passage safe.
Yesterday, later by five hours than now,
Twelve hundred threescore years and six had filled
The circuit of their course, since here the way
Was broken. Thitherward I straight dispatch
Certain of these my scouts, who shall espy
If any on the surface bask. With them
Go ye: for ye shall find them nothing fell.
Come, Alichino, forth," with that he cried,
"And Calcabrina, and Cagnazzo thou!
The troop of ten let Barbariccia lead.
With Libicocco, Draghinazzo haste,
Fanged Ciriatto, Graffiacane fierce,
And Farfarello, and mad Rubicant.
Search ye around the bubbling tar. For these,
In safety lead them, where the other crag
Uninterrupted traverses the dens."
I then: "O master! what a sight is there.
Ah! without escort, journey we alone,
Which, if thou know the way, I covet not.
Unless thy prudence fail thee, dost not mark
How they do gnarl upon us, and their scowl
Threatens us present tortures?" He replied:
"I charge thee, fear not: let them, as they will,
Gnarl on: 't is but a token of their spite
Against the souls who mourn in torment steeped."
To leftward o'er the pier they turned; but each
Had first between his teeth prest close the tongue,
Toward their leader for a signal looking,
Which he with sound obscene triumphant gave.

108. This turns out to be a lie. See Canto xxiii. 142.

110. Christ died in the year 34; hence from that time to the date of Dante's supposed journey, — 1300 A D., — 1266 years have passed. At his death the earth trembled and rocks were broken (Matt. xxvii. 51), and the bridges over the pit of hypocrites were destroyed.

116. Various explanations have been given for the following names. It is doubtful if Dante meant very much by them, nor is it of importance for the English reader to know the details of the various etymologies proposed.

CANTO XXII.

ARGUMENT.

Virgil and Dante proceed, accompanied by the Demons, and see other sinners of the same description in the same gulf. The device of Ciampolo, one of these, to escape from the Demons, who had laid hold on him.

It hath been heretofore my chance to see
Horsemen with martial order shifting camp,
To onset sallying, or in muster ranged,
Or in retreat sometimes outstretched for flight:
Light-armed squadrons and fleet foragers
Scouring thy plains, Arezzo! have I seen,
And clashing tournaments, and tilting jousts,
Now with the sound of trumpets, now of bells,
Tabors, or signals made from castled heights,
And with inventions multiform, our own,
Or introduced from foreign land; but ne'er
To such a strange recorder I beheld,
In evolution moving, horse nor foot,
Nor ship, that tacked by sign from land or star.
With the ten demons on our way we went;
Ah, fearful company! but in the church
With saints, with gluttons at the tavern's mess.
Still earnest on the pitch I gazed, to mark
All things whate'er the chasm contained, and those
Who burned within. As dolphins that, in sign
To mariners, heave high their arched backs,
That thence forewarned they may advise to save
Their threatened vessel; so, at intervals,
To ease the pain, his back some sinner showed,
Then hid more nimbly than the lightning-glance.
E'en as the frogs, that of a watery moat
Stand at the brink, with the jaws only out,
Their feet and of the trunk all else concealed,
Thus on each part the sinners stood; but soon
As Barbariccia was at hand, so they
Drew back under the wave. I saw, and yet
My heart doth stagger, one, that waited thus,
As it befalls that oft one frog remains,
While the next springs away: and Graffiacan,

6. Dante probably alludes here to the battle of Campaldino, in which the Ghibellines of Arezzo were defeated by the Guelphs of Florence, in 1289, and in which the Poet himself took part.

8. The Florentines had a bell named Martinella (hung in the *Carrocio*), at the ringing of which the citizens gathered together in arms.

21. This supposed attribute of the dolphin is mentioned in all the mediæval Bestiaries. Dante probably took it from Brunetto Latini (*Li Trésors*, i. v. 135), "Et par eulx apercoivent li marinier la tempeste qui doit venir."

Who of the fiends was nearest, grappling seized
His clotted locks, and dragged him sprawling up,
That he appeared to me an otter. Each
Already by their names I knew, so well
When they were chosen I observed, and marked
How one the other called. "O Rubicant!
See that his hide thou with thy talons flay,"
Shouted together all the cursed crew.
Then I: "Inform thee, Master! if thou may,
What wretched soul is this, on whom their hands
His foes have laid." My leader to his side
Approached, and whence he came inquired; to whom
Was answered thus: "Born in Navarre's domain,
My mother placed me in a lord's retinue;
For she had borne me to a losel vile,
A spendthrift of his substance and himself.
The good king Thibault after that I served:
To peculating here my thoughts were turned,
Whereof I give account in this dire heat."
Straight Ciriatto, from whose mouth a tusk
Issued on either side, as from a boar,
Ripped him with one of these. 'Twixt evil claws
The mouse had fallen: but Barbariccia cried,
Seizing him with both arms: "Stand thou apart
While I do fix him on my prong transpierced."
Then added, turning to my guide his face,
"Inquire of him, if more thou wish to learn,
Ere he again be rent." My leader thus:
"Then tell us of the partners in thy guilt;
Knowest thou any sprung of Latian land
Under the tar?"—"I parted," he replied,
"But now from one, who sojourned not far thence;
So were I under shelter now with him,
Nor hook nor talon then should scare me more."
"Too long we suffer," Libicocco cried;
Then, darting forth a prong, seized on his arm,
And mangled bore away the sinewy part.
Him Draghinazzo by his thighs beneath
Would next have caught; whence angrily their chief,
Turning on all sides round, with threatening brow
Restrained them. When their strife a little ceased,

47. The name of this thief is said to have been Ciampolo.

51. Thibault II., Count of Champagne, succeeded his father Thibault I. as King of Navarre in 1253. He accompanied his father-in-law Louis IX. to Tunis, and on his return died in Sicily in 1270. He is mentioned by Dante as a poet in *De Vulg. Eloq.*

64. *I.e.* any Italians.

66. This refers to Friar Gomita (see line 80), who was from Sardinia, in the neighborhood of Italy.

73. The *chief* is Barbariccia, head of the ten sent to escort Virgil and Dante. See Canto xxi. 118.

Of him, who yet was gazing on his wound,
My teacher thus without delay inquired:
"Who was the spirit, from whom by evil hap
Parting, as thou hast told, thou camest to shore?"—
"It was the friar Gomita," he rejoined,
"He of Gallura, vessel of all guile,
Who had his master's enemies in hand,
And used them so that they commend him well.
Money he took, and them at large dismissed;
So he reports; and in each other charge
Committed to his keeping played the part
Of barterer to the height. With him doth herd
The chief of Logodoro, Michel Zanche.
Sardinia is a theme whereof their tongue
Is never weary. Out! alas! behold
That other, how he grins. More would I say,
But tremble lest he mean to maul me sore."
Their captain then to Farfarello turning,
Who rolled his moony eyes in act to strike,
Rebuked him thus: "Off, cursed bird! avaunt!"
"If ye desire to see or hear," he thus
Quaking with dread resumed, "or Tuscan spirits
Or Lombard, I will cause them to appear.
Meantime let these ill talons bate their fury,
So that no vengeance they may fear from them,
And I, remaining in this self-same place,
Will, for myself but one, make seven appear,
When my shrill whistle shall be heard: for so
Our custom is to call each other up."
Cagnazzo at that word deriding grinned,
Then wagged the head and spake: "Hear his device,
Mischievous as he is, to plunge him down."
Whereto he thus, who failed not in rich store
Of nice-wove toils: "Mischief, forsooth, extreme!
Meant only to procure myself more woe."
No longer Alichino then refrained,
But thus, the rest gainsaying, him bespake:
"If thou do cast thee down, I not on foot

80. The Friar Gomita was entrusted by Nino de' Visconti with the government of Gallura, one of the four jurisdictions into which Sardinia was divided. Having his master's enemies in his power, he took a bribe from them, and allowed them to escape. Mention of Nino will recur in the notes to Canto xxxiii. and in the *Purgatory*, Canto viii.

87. The original is more simple,—

"Barattier fu non picciol ma sovrano,"

'He was not a small, but a sovereign barterer."

88. Michel Zanche was governor of Logodoro, another of the four Sardinian jurisdictions. He was killed in 1275. See Canto xxxiii. 143.

95. He is called *bird*, because he has wings. So the angel in *Purg.* ii. 38, is called "the bird of God."

107. *He* = Friar Gomita.

110. Cary translates here from a reading, *a mia maggior tristizia*, which Scartazzini declares wrong; the true reading being *a' miei maggior tristizia*. Longfellow translates,—

"When I procure for mine a greater sadness."

Will chase thee, but above the pitch will beat
My plumes. Quit we the vantage ground, and let
The bank be as a shield; that we may see,
If singly thou prevail against us all."
Now, reader, of new sport expect to hear.
They each one turned his eyes to the other shore,
He first, who was the hardest to persuade.
The spirit of Navarre chose well his time,
Planted his feet on land, and at one leap
Escaping, disappointed their resolve.
Them quick resentment stung, but him the most
Who was the cause of failure: in pursuit
He therefore sped, exclaiming, "Thou art caught."
But little it availed; terror outstripped
His following flight; the other plunged beneath,
And he with upward pinion raised his breast:
E'en thus the water-fowl, when she perceives
The falcon near, dives instant down, while he
Enraged and spent retires. That mockery
In Calcabrina fury stirred, who flew
After him, with desire of strife inflamed;
And, for the barterer had 'scaped, so turned
His talons on his comrade. O'er the dike
In grapple close they joined; but the other proved
A goshawk able to rend well his foe;
And in the boiling lake both fell. The heat
Was umpire soon between them; but in vain
To lift themselves they strove, so fast were glued
Their pennons. Barbariccia, as the rest,
That chance lamenting, four in flight despatched
From the other coast, with all their weapons armed.
They, to their post on each side speedily
Descending, stretched their hooks toward the fiends,
Who floundered, inly burning from their scars:
And we departing left them to that broil.

120. Cagnazzo, who saw through Gomita's device. See lines 105-107. Philalethes says Calcabrina is meant, who later had the fight with Alichino. See lines 133 ff.

124. Alichino. See lines 111 ff.

CANTO XXIII.

ARGUMENT.

The enraged Demons pursue Dante, but he is preserved from them by Virgil. On reaching the sixth gulf, he beholds the punishment of the hypocrites; which is, to pace continually round the gulf under the pressure of caps and hoods, that are gilt on the outside, but leaden within. He is addressed by two of these, Catalano and Loderingo, knights of Saint Mary, otherwise called Joyous Friars of Bologna. Caïaphas is seen fixed to a cross on the ground, and lies so stretched along the way, that all tread on him in passing.

In silence and in solitude we went,
One first, the other following his steps,
As minor friars journeying on their road.
The present fray had turned my thoughts to muse
Upon old Æsop's fable, where he told
What fate unto the mouse and frog befell;
For language hath not sounds more like in sense,
Than are these chances, if the origin
And end of each be heedfully compared.
And as one thought bursts from another forth,
So afterward from that another sprang,
Which added doubly to my former fear.
For thus I reasoned: "These through us have been
So foiled, with loss and mockery so complete,
As needs must sting them sore. If anger then
Be to their evil will conjoined, more fell
They shall pursue us, than the savage hound
Snatches the leveret panting 'twixt his jaws."
Already I perceived my hair stand all
On end with terror, and looked eager back.
"Teacher," I thus began, "if speedily
Thyself and me thou hide not, much I dread
Those evil talons. Even now behind
They urge us: quick imagination works
So forcibly, that I already feel them."
He answered: "Were I formed of leaded glass,

3. Franciscan friars; called also Minorites.

5. This fable is not in Æsop. It runs as follows: A frog offered to carry a mouse over a marsh, intending to drown him. Both, however, were caught and devoured by a kite.

7. This is a very free translation of the original, —

"Chè più non si pareggia *mo* ed *issa*," —

in which the words *mo* and *issa* (belonging to the dialects of Lombardy and Romagna) mean the same thing, "now." Professor Norton translates, "for *now* and *this instant* are not more alike."

The thought in the whole passage is as follows: Words of different form but of the same meaning are not more like each other than the fable of Æsop resembled the scene I had just witnessed. Alichino thought to catch Friar Gomita; Calcabrina tried to catch the former, and both fell into the pitch.

26. Mirror, which Dante in *Convito*, iii. 9, calls "glass backed with lead." The reflection from ordinary glass is referred to in *Par.* iii. 9.

I should not sooner draw unto myself
Thy outward image, than I now imprint
That from within. This moment came thy thoughts
Presented before mine, with similar act
And countenance similar, so that from both
I one design have framed. If the right coast
Incline so much, that we may thence descend
Into the other chasm, we shall escape
Secure from this imagined pursuit."
He had not spoke his purpose to the end,
When I from far beheld them with spread wings
Approach to take us. Suddenly my guide
Caught me, even as a mother that from sleep
Is by the noise aroused, and near her sees
The climbing fires, who snatches up her babe
And flies ne'er pausing, careful more of him
Than of herself, that but a single vest
Clings round her limbs. Down from the jutting beach
Supine he cast him to that pendent rock,
Which closes on one part the other chasm.
Never ran water with such hurrying pace
Adown the tube to turn a land-mill's wheel,
When nearest it approaches to the spokes,
As then along that edge my master ran,
Carrying me in his bosom, as a child,
Not a companion. Scarcely had his feet
Reached to the lowest of the bed beneath,
When over us the steep they reached: but fear
In him was none; for that high Providence,
Which placed them ministers of the fifth foss,
Power of departing thence took from them all.
There in the depth we saw a painted tribe,
Who paced with tardy steps around, and wept,
Faint in appearance and o'ercome with toil.
Caps had they on, with hoods, that fell low down
Before their eyes, in fashion like to those
Worn by the monks in Cologne. Their outside
Was overlaid with gold, dazzling to view,
But leaden all within, and of such weight,
That Frederick's compared to these were straw.

28. "I know thy thoughts as plainly as a mirror reflects outward images."

30. "I had the same thoughts," *i.e.* fear of the demons, and desire to escape.

49. *Spokes* = *pale* = paddles, falling on which the water causes the wheel to turn.

57. God, who placed the Demons in the different circles, did not allow them to pass from one to the other.

58. The hypocrites. As will be seen later, they are covered with gilded mantles. Cf. the expression "whited sepulchres," Matt. xxiii. 27.

63. They are said to have worn their cowls unusually large. Philalethes accepts and translates Clugny, as it seems to him probable that Dante had the famous Benedictine monastery in mind; so also Professor Norton. Longfellow has Cologne.

66. The Emperor Frederick II. is said to have punished those who were guilty of high

Oh, everlasting wearisome attire!
We yet once more with them together turned
To leftward, on their dismal moan intent.
But by the weight opprest, so slowly came
The fainting people, that our company
Was changed, at every movement of the step.
Whence I my guide addressed: "See that thou find
Some spirit, whose name may by his deeds be known;
And to that end look round thee as thou go'st."
Then one, who understood the Tuscan voice,
Cried after us aloud: "Hold in your feet,
Ye who so swiftly speed through the dusk air.
Perchance from me thou shalt obtain thy wish."
Whereat my leader, turning, me bespake:
"Pause, and then onward at their pace proceed."
I stayed, and saw two spirits in whose look
Impatient eagerness of mind was marked
To overtake me; but the load they bare
And narrow path retarded their approach.
Soon as arrived, they with an eye askance
Perused me, but spake not: then turning, each
To other thus conferring said: "This one
Seems, by the action of his throat, alive;
And, be they dead, what privilege allows
They walk unmantled by the cumbrous stole?"
Then thus to me: "Tuscan, who visitest
The college of the mourning hypocrites,
Disdain not to instruct us who thou art."
"By Arno's pleasant stream," I thus replied,
"In the great city I was bred and grew,
And wear the body I have ever worn.
But who are ye, from whom such mighty grief,
As now I witness, courseth down your cheeks?
What torment breaks forth in this bitter woe?"
"Our bonnets gleaming bright with orange hue,"
One of them answered, "are so leaden gross,
That with their weight they make the balances
To crack beneath them. Joyous friars we were,

treason by wrapping them up in lead and casting them into a furnace. Philalethes thinks the story doubtful, however.

76. Farinata had also recognized Dante by his speech. See Canto x. 25.

84. The "load" is the heavy cloak.

87. *Perused* = *rimiraron* = examined carefully. Cary has taken this rare use of the word from Milton. Cf. —

"Myself I then perused, and limb by limb
Surveyed."

89. The spirits, according to Dante, have all the functions of the real body, except breathing, the essential sign of life. Hence they notice by the motion of his throat that he is alive. The same thing is alluded to in *Purg.* ii. 64.

96. Florence.

104. "Those who ruled the city of Florence on the part of the Ghibellines perceiving this discontent and murmuring, which they were fearful might produce a rebellion against themselves, in order to satisfy the people, made choice of two knights, Frati Godenti (joyous friars) of Bologna, on whom they conferred the

Bologna's natives; Catalano I,
He Loderingo named; and by thy land
Together taken, as men use to take
A single and indifferent arbiter,
To reconcile their strifes. How there we sped,
Gardingo's vicinage can best declare."
"O friars!" I began, "your miseries—"
But there brake off, for one had caught mine eye,
Fixed to a cross with three stakes on the ground:
He, when he saw me, writhed himself, throughout
Distorted, ruffling with deep sighs his beard.
And Catalano, who thereof was 'ware,
Thus spake: "That pierced spirit, whom intent
Thou view'st, was he who gave the Pharisees
Counsel, that it were fitting for one man
To suffer for the people. He doth lie
Transverse; nor any passes, but him first
Behoves make feeling trial how each weighs.
In straits like this along the foss are placed
The father of his consort, and the rest
Partakers in that council, seed of ill
And sorrow to the Jews." I noted then,
How Virgil gazed with wonder upon him,
Thus abjectly extended on the cross
In banishment eternal. To the friar
He next his words addressed: "We pray ye tell,

chief power in Florence; one named M. Catalano de' Malavolti, the other M. Loderingo degli Andalò; one an adherent of the Guelph, the other of the Ghibelline party. It is to be remarked, that the Joyous Friars were called Knights of St. Mary, and became knights on taking that habit: their robes were white, the mantle sable, and the arms a white field and red cross with two stars: their office was to defend widows and orphans; they were to act as mediators; they had internal regulations, like other religious bodies. The above-mentioned M. Loderingo was the founder of that order. But it was not long before they too well deserved the appellation given them, and were found to be more bent on enjoying themselves than on any other object. These two friars were called in by the Florentines, and had a residence assigned them in the palace belonging to the people, over against the Abbey. Such was the dependence placed on the character of their order, that it was expected they would be impartial, and would save the commonwealth any unnecessary expense; instead of which, though inclined to opposite parties, they secretly and hypocritically concurred in promoting their own advantage rather than the public good." *G. Villani*, vii. 13. This happened in 1266.

105. Catalano, of the Guelph family Malavolti in Bologna. Born about 1210; head of government of Bologna 1265, of Florence 1266. Died in 1285.

106. Loderingo of the Ghibelline family of Andolò in Bologna, born about 1215, founder of the order of Joyous Friars. Died in 1293.

110. The name of that part of the city which was inhabited by the powerful Ghibelline family of the Uberti, and destroyed under the partial and iniquitous administration of Catalano and Loderingo. It is here that the Palazzo Vecchio was afterwards built.

111. Dante was about to utter words of reproach, when his attention is drawn to Caïaphas, extended on the ground.

117. Caïaphas. "It is expedient for us that one man should die for the people," John xi. 50; also xviii. 14.

124. Annas, father-in-law to Caïaphas. John xviii. 13.

127. Virgil is astonished because on his former journey he had not seen Caïaphas, as the crucifixion of Our Saviour had not yet taken place.

If so be lawful, whether on our right
Lies any opening in the rock, whereby
We both may issue hence, without constraint
On the dark angels, that compelled they come
To lead us from this depth." He thus replied:
"Nearer than thou dost hope, there is a rock
From the great circle moving, which o'ersteps
Each vale of horror, save that here his cope
Is shattered. By the ruin ye may mount:
For on the side it slants, and most the height
Rises below." With head bent down awhile
My leader stood; then spake: "He warned us ill,
Who yonder hangs the sinners on his hook."
To whom the friar: "At Bologna erst
I many vices of the devil heard;
Among the rest was said, 'He is a liar,
And the father of lies!'" When he had spoke,
My leader with large strides proceeded on,
Somewhat disturbed with anger in his look.
I therefore left the spirits heavy laden,
And, following, his beloved footsteps marked.

CANTO XXIV.

ARGUMENT.

Under the escort of his faithful master, Dante not without difficulty makes his way out of the sixth gulf; and in the seventh, sees the robbers tormented by venomous and pestilent serpents. The soul of Vanni Fucci, who had pillaged the sacristy of Saint James in Pistoia, predicts some calamities that impended over that city, and over the Florentines.

In the year's early nonage, when the sun
Tempers his tresses in Aquarius' urn,
And now towards equal day the nights recede;
Whenas the rime upon the earth puts on
Her dazzling sister's image, but not long
Her milder sway endures; then riseth up
The village hind, whom fails his wintry store,
And looking out beholds the plain around
All whitened; whence impatiently he smites
His thighs, and to his hut returning in,

142. *I.e.*, Malacoda. Canto xxi. 108.

1. The season here meant is that which extends from the middle of January to the middle of February, when the sun is in the constellation of Aquarius, and his rays already become warmer.

5. The frost which covers the ground looks like snow.

9. He is in despair, thinking that the snow has come to prevent him from leading the flock to pasture.

There paces to and fro, wailing his lot,
As a discomfited and helpless man;
Then comes he forth again, and feels new hope
Spring in his bosom, finding e'en thus soon
The world hath changed its countenance, grasps his crook,
And forth to pasture drives his little flock:
So me my guide disheartened, when I saw
His troubled forehead; and so speedily
That ill was cured; for at the fallen bridge
Arriving, towards me with a look as sweet,
He turned him back, as that I first beheld
At the steep mountain's foot. Regarding well
The ruin, and some counsel first maintained
With his own thought, he opened wide his arm
And took me up. As one, who, while he works,
Computes his labor's issue, that he seems
Still to foresee the effect; so lifting me
Up to the summit of one peak, he fixed
His eye upon another. "Grapple that,"
Said he, "but first make proof, if it be such
As will sustain thee." For one capt with lead
This were no journey. Scarcely he, though light,
And I, though onward pushed from crag to crag,
Could mount. And if the precinct of this coast
Were not less ample than the last, for him
I know not, but my strength had surely failed.
But Malebolge all toward the mouth
Inclining of the nethermost abyss,
The site of every valley hence requires,
That one side upward slope, the other fall.
At length the point from whence the utmost stone
Juts down, we reached; soon as to that arrived,
So was the breath exhausted from my lungs
I could no further, but did seat me there.
"Now needs thy best of man;" so spake my guide:
"For not on downy plumes, nor under shade
Of canopy reposing, fame is won;

20. See *Hell*, i. 60 ff.

23. He first looked carefully at the rocky passage, then selected the best way of climbing it, then took Dante in his arms.

31. *I.e.* the hypocrites, laden with their gilded mantles, could not have climbed the slope.

34. This is not a very clear translation of the original, —

"E se non fosse che da quel precinto
Più che dall' altro era la costa corta."

Precinto, here = bank or dike; *costa* = the slope of the same. Hence the meaning is that since the whole circle in which *Malebolge* is situated slopes toward the centre, each succeeding bank will be lower than the others.

46. The beautiful lines of the original, —

"Che seggendo in piuma
In fama non si vien, nè sotto coltre,"

have been paraphrased by Tasso, —

"Signor, non sotto l'ombra in piaggia molle
Tra fonti e fior, tra Ninfe e tra Sirene,
Ma in cima all' erto e faticoso colle
Della virtù riposto è il nostro bene."

G. L. xvii. 61

Without which whosoe'er consumes his days,
Leaveth such vestige of himself on earth,
As smoke in air or foam upon the wave.
Thou therefore rise: vanquish thy weariness
By the mind's effort, in each struggle formed
To vanquish, if she suffer not the weight
Of her corporeal frame to crush her down.
A longer ladder yet remains to scale.
From these to have escaped sufficeth not,
If well thou note me, profit by my words."
I straightway rose, and showed myself less spent
Than I in truth did feel me. "On," I cried,
"For I am stout and fearless." Up the rock
Our way we held, more rugged than before,
Narrower, and steeper far to climb. From talk
I ceased not, as we journeyed, so to seem
Least faint; whereat a voice from the other foss
Did issue forth, for utterance suited ill.
Though on the arch that crosses there I stood,
What were the words I knew not, but who spake
Seemed moved in anger. Down I stooped to look;
But my quick eye might reach not to the depth
For shrouding darkness; wherefore thus I spake:
"To the next circle, teacher, bend thy steps,
And from the wall dismount we; for as hence
I hear and understand not, so I see
Beneath, and naught discern." — "I answer not,"
Said he, "but by the deed. To fair request
Silent performance maketh best return."
We from the bridge's head descended, where
To the eighth mound it joins; and then, the chasm
Opening to view, I saw a crowd within
Of serpents terrible, so strange of shape
And hideous, that remembrance in my veins
Yet shrinks the vital current. Of her sands
Let Libya vaunt no more: if Jaculus,
Pareas and Chelyder be her brood,
Cenchris and Amphisbæna, plagues so dire
Or in such numbers swarming ne'er she showed,
Not with all Ethiopia, and whate'er
Above the Erythræan sea is spawned.
Amid this dread exuberance of woe
Ran naked spirits winged with horrid fear,
Nor hope had they of crevice where to hide,

55. Purgatory.
64. The seventh pit, that of thieves.
65. *I.e.* because indistinct, confused, hard to understand.
80. "Vidi locum horridum tenebrosum fœtoribus exhalantibus, flammis crepitantibus, serpentibus, draconibus —— repletum." *Alberici Visio*, § 12.
83. Cf. Lucan, *Pharsalia*, ix. 703, and Milton, x. 521 ff.

Or heliotrope to charm them out of view.
With serpents were their hands behind them bound,
Which through their reins infixed the tail and head,
Twisted in folds before. And lo! on one
Near to our side, darted an adder up,
And, where the neck is on the shoulders tied,
Transpierced him. Far more quickly than e'er pen
Wrote O or I, he kindled, burned, and changed
To ashes all, poured out upon the earth.
When there dissolved he lay, the dust again
Uprolled spontaneous, and the self-same form
Instant resumed. So mighty sages tell,
The Arabian Phœnix, when five hundred years
Have well nigh circled, dies, and springs forthwith
Renascent: blade nor herb throughout his life
He tastes, but tears of frankincense alone
And odorous amomum: swaths of nard
And myrrh his funeral shroud. As one that falls,
He knows not how, by force demoniac dragged
To earth, or through obstruction fettering up
In chains invisible the powers of man,
Who, risen from his trance, gazeth around,
Bewildered with the monstrous agony
He hath endured, and wildly staring sighs;
So stood aghast the sinner when he rose.
Oh! how severe God's judgment, that deals out
Such blows in stormy vengeance. Who he was,
My teacher next inquired; and thus in few
He answered: "Vanni Fucci am I called,
Not long since rained down from Tuscany
To this dire gullet. Me the bestial life
And not the human pleased, mule that I was,
Who in Pistoia found my worthy den."
I then to Virgil: "Bid him stir not hence;
And ask what crime did thrust him hither: once
A man I knew him, choleric and bloody."

92. A precious stone of green color, which had miraculous properties against poison, and also could render invisible those who bore it.

104. In ancient Oriental mythology, a wonderful bird of great beauty, which, after living five or six hundred years in the Arabian wilderness, the only one of its kind, built for itself a funeral pile of spices and aromatic gums, lighted the pile with the fanning of its wings, and was burned upon it, but from its ashes revived in the freshness of youth. Dante translates his account of the phœnix from Ovid, *Met.* xv. 395 ff.

120. He was the illegitimate son of Fuccio de' Lazzari, a nobleman of Pistoia. The robbing of the sacristy of the church of St. James, alluded to below (line 136 ff.), was committed in 1293, by Vanni Fucci, together with Vanni della Mona and Vanni di Mirone. The trial lasted two years, and a certain Rampino di Ranuccio was falsely accused of the crime, and about to be condemned, when Vanni della Mona revealed the true authors of the crime. Rampino was set free, and Vanni Fucci and Vanni di Mirone were hanged and dragged at the tail of a horse.

123. The reference in *mule* is to his illegitimate origin.

127. Dante feigns not to know that Vanni

The sinner heard and feigned not, but towards me
His mind directing and his face, wherein
Was dismal shame depictured, thus he spake:
"It grieves me more to have been caught by thee
In this sad plight, which thou beholdest, than
When I was taken from the other life.
I have no power permitted to deny
What thou inquirest. I am doomed thus low
To dwell, for that the sacristy by me
Was rifled of its goodly ornaments,
And with the guilt another falsely charged.
But that thou mayst not joy to see me thus,
So as thou e'er shalt 'scape this darksome realm,
Open thine ears and hear what I forebode.
Reft of the Neri first Pistoia pines;
Then Florence changeth citizens and laws;
From Valdimagra, drawn by wrathful Mars,
A vapor rises, wrapt in turbid mists,
And sharp and eager driveth on the storm
With arrowy hurtling o'er Piceno's field,
Whence suddenly the cloud shall burst, and strike
Each helpless Bianco prostrate to the ground.
This have I told, that grief may rend thy heart."

CANTO XXV.

ARGUMENT.

The sacrilegious Fucci vents his fury in blasphemy, is seized by serpents, and flying is pursued by Cacus in the form of a Centaur, who is described with a swarm of serpents on his haunch, and a dragon on his shoulders breathing forth fire. Our Poet then meets with the spirits of three of his countrymen, two of whom undergoes marvellous transformation in his presence.

WHEN he had spoke, the sinner raised his hands
Pointed in mockery, and cried: "Take them, God!

Fucci was guilty of the sacrilegious theft referred to in above note, and knowing him to have been a man of violence, asks why he is not punished in the river of blood, in the seventh circle.

142. In the following passage Vanni Fucci, one of the Neri, takes pleasure in prophesying to Dante, who belongs to the Bianchi, the approaching calamities of the latter party.

"In May, 1301, the Bianchi party of Pistoia, with the assistance and favor of the Bianchi who ruled Florence, drove out the party of the Neri from the former place, destroying their houses, palaces, and farms." *Giov. Villani*, viii. 45.

The Neri entered Florence, joined their sympathizers there, prevailed over the Bianchi, whence "Florence changeth citizens and laws."

144. Dante compares the Marquis Moroello Malaspina, whose possessions lay in the Val di Magra, to a thunderstorm. The marquis put himself at the head of the Neri and defeated the Bianchi in the Campo Piceno, near Pistoia. Others think this passage refers to the capture of the castle of Serravalle in 1302.

1. The original reads, —

"Le mani alzò con ambedue le fiche."

This insulting gesture consists in placing the

I level them at thee." From that day forth
The serpents were my friends; for round his neck
One of them rolling twisted, as it said,
"Be silent, tongue!" Another, to his arms
Upgliding, tied them, riveting itself
So close, it took from them the power to move.
Pistoia! ah, Pistoia! why dost doubt
To turn thee into ashes, cumbering earth
No longer, since in evil act so far
Thou hast outdone thy seed? I did not mark,
Through all the gloomy circles of the abyss,
Spirit, that swelled so proudly 'gainst his God;
Not him, who headlong fell from Thebes. He fled,
Nor uttered more; and after him there came
A centaur full of fury, shouting, "Where,
Where is the caitiff?" On Maremma's marsh
Swarm not the serpent tribe, as on his haunch
They swarmed, to where the human face begins.
Behind his head, upon the shoulders, lay
With open wings a dragon, breathing fire
On whomsoe'er he met. To me my guide:
"Cacus is this, who underneath the rock
Of Aventine spread oft a lake of blood.
He, from his brethren parted, here must tread
A different journey, for his fraudful theft
Of the great herd that near him stalled; whence found
His felon deeds their end, beneath the mace
Of stout Alcides, that perchance laid on
A hundred blows, and not the tenth was felt."
While yet he spake, the centaur sped away:
And under us three spirits came, of whom
Nor I nor he was ware, till they exclaimed,
"Say who are ye!" We then brake off discourse,

thumb between the index and middle finger, and in extending the hand thus closed toward the person it is designed to insult. "The practice of thrusting out the thumb between the first and second fingers, to express the feelings of insult and contempt, has prevailed very generally among the nations of Europe, and for many ages had been denominated 'making the fig,' or described at least by some equivalent expression." Douce's *Illustrations of Shakespeare*, vol. i. p. 492, ed. 1807.

12. *Seed* = ancestors. Tradition in Dante's time attributed the founding of Pistoia to the followers of Catiline, after the defeat of the latter. Dante means here that the modern Pistoiese outdid even their forefathers, who were bad enough.

15. Capaneus. See Canto xiv.

18. An extensive tract near the seashore of Tuscany.

20. The word which Cary here translates as "face," is in the original *labbia* = the human form; the allusion being to that part of the centaur where the two natures join.

24. A giant, son of Vulcan, living near the spot where Rome was built. He stole from Hercules some of the cattle of Geryon, dragging them into his cave under the Aventine backward, so that their footsteps should not show the direction in which they had gone; but Hercules found them by their lowing, and killed the thief. See *Æn.* viii. 194 ff. Virgil calls him *Semihominis;* Dante makes a centaur of him.

31. Less than ten blows, out of the hundred Hercules gave him, had sufficed to kill him.

Intent on these alone. I knew them not:
But, as it chanceth oft, befell, that one
Had need to name another. "Where," said he,
"Doth Cianfa lurk?" I, for a sign my guide
Should stand attentive, placed against my lips
The finger lifted. If, O reader! now
Thou be not apt to credit what I tell,
No marvel; for myself do scarce allow
The witness of mine eyes. But as I looked
Toward them, lo! a serpent with six feet
Springs forth on one, and fastens full upon him:
His midmost grasped the belly, a forefoot
Seized on each arm (while deep in either cheek
He fleshed his fangs); the hinder on the thighs
Were spread, 'twixt which the tail inserted curled
Upon the reins behind. Ivy ne'er clasped
A doddered oak, as round the other's limbs
The hideous monster intertwined his own.
Then, as they both had been of burning wax,
Each melted into other, mingling hues,
That which was either now was seen no more.
Thus up the shrinking paper, ere it burns,
A brown tint glides, not turning yet to black,
And the clean white expires. The other two
Looked on, exclaiming, "Ah! how dost thou change,
Agnello! See? Thou art nor double now,
Nor only one." The two heads now became
One, and two figures blended in one form
Appeared, where both were lost. Of the four lengths
Two arms were made: the belly and the chest,
The thighs and legs, into such members changed
As never eye hath seen. Of former shape
All trace was vanished. Two, yet neither, seemed
That image miscreate, and so passed on
With tardy steps. As underneath the scourge
Of the fierce dog-star that lays bare the fields,
Shifting from brake to brake the lizard seems
A flash of lightning, if he thwart the road;
So toward the entrails of the other two

39. Cianfa belonged to the noble family of Donati in Florence. He had been transformed into a serpent with six feet. See l. 45.

48. "Ostendit mihi post hoc apostolus lacum magnum tetrum, et aquæ sulphureæ plenum, in quo animarum multitudo demersa est, plenum serpentibus ac scorpionibus; stabant vero ibi et dæmones serpentes tenentes et ora vultus et capita hominum cum eisdem serpentibus percutientes." *Alberici Visio*, § 23.

52. The word *doddered* = shattered, infirm, is not in the original. So, too, Cary, by using the word *oak*, has given a specific meaning to the original *albero* = tree.

61. Said to have been of the noble Florentine family, Brunelleschi. He abused his high position in the republic by appropriating to his own use the public funds.

64. Of the two arms of Agnello and the two front legs of the serpent, two new arms were made.

Approaching seemed an adder all on fire,
As the dark pepper-grain livid and swart.
In that part, whence our life is nourished first,
One he transpierced; then down before him fell
Stretched out. The pierced spirit looked on him,
But spake not; yea, stood motionless and yawned,
As if by sleep or feverous fit assailed.
He eyed the serpent, and the serpent him.
One from the wound, the other from the mouth
Breathed a thick smoke, whose vapory columns joined.
Lucan in mute attention now may hear,
Nor thy disastrous fate, Sabellus, tell,
Nor thine, Nasidius. Ovid now be mute.
What if in warbling fiction he record
Cadmus and Arethusa, to a snake
Him changed, and her into a fountain clear,
I envy not; for never face to face
Two natures thus transmuted did he sing,
Wherein both shapes were ready to assume
The other's substance. They in mutual guise
So answered, that the serpent split his train
Divided to a fork, and the pierced spirit
Drew close his steps together, legs and thighs
Compacted, that no sign of juncture soon
Was visible: the tail, disparted, took
The figure which the spirit lost; its skin
Softening, his indurated to a rind.
The shoulders next I marked, that entering joined
The monster's arm-pits, whose two shorter feet
So lengthened, as the others dwindling shrunk.
The feet behind then twisting up became
That part that man conceals, which in the wretch
Was cleft in twain. While both the shadowy smoke
With a new color veils, and generates
The excrescent pile on one, peeling it off
From the other body, lo! upon his feet
One upright rose, and prone the other fell.
Nor yet their glaring and malignant lamps
Were shifted, though each feature changed beneath.
Of him who stood erect, the mounting face
Retreated towards the temples, and what there

77. The navel.

86. Sabellus and Nasidius were two soldiers in Cato's army in the march over the Libyan desert. The former, bitten by a small serpent called *seps*, immediately changed into a mass of corruption and melted away; the latter, bitten by the *prester*, swelled up to an enormous mass and died. See Lucan, *Pharsalia*, ix. 761 ff.

89. Cadmus was changed to a snake (Ovid, *Met.* iv. 563 ff.), and Arethusa to a fountain (*Ibid.* v. 572 ff.).

109. "The excrescent pile" is a circumlocution for the simple *pel* of the original = skin.

112. *Lamps* = eyes.

Superfluous matter came, shot out in ears
From the smooth cheeks; the rest, not backward dragged,
Of its excess did shape the nose; and swelled
Into due size protuberant the lips.
He, on the earth who lay, meanwhile extends
His sharpened visage, and draws down the ears
Into the head, as doth the slug his horns.
His tongue, continuous before and apt
For utterance, severs; and the other's fork
Closing unites. That done, the smoke was laid.
The soul, transformed into the brute, glides off,
Hissing along the vale, and after him
The other talking sputters; but soon turned
His new-grown shoulders on him, and in few
Thus to another spake: "Along this path
Crawling, as I have done, speed Buoso now!"
So saw I fluctuate in successive change
The unsteady ballast of the seventh hold:
And here if aught my pen have swerved, events
So strange may be its warrant. O'er mine eyes
Confusion hung, and on my thoughts amaze.
Yet scaped they not so covertly, but well
I marked Sciancato: he alone it was
Of the three first that came, who changed not: tho'
The other's fate, Gaville! still dost rue.

CANTO XXVI.

ARGUMENT.

Remounting by the steps, down which they had descended to the seventh gulf, they go forward to the arch that stretches over the eighth, and from thence behold numberless flames wherein are punished the evil counsellors, each flame containing a sinner, save one, in which were Diomede and Ulysses, the latter of whom relates the manner of his death.

FLORENCE, exult! for thou so mightily
Hast thriven, that o'er land and sea thy wings

131. Buoso is said by some to have belonged to the Donati family, by others to the Abati.

133. The Italian *zavorra* = a mixture of pebbles and sand used as ballast. It is applied here to the souls themselves (Blanc), or according to Philalethes, the place where they are.

138. Puccio Sciancato of the Galigai of Florence.

140. Francesco Guercio Cavalcanti was killed at Gaville, near Florence; and in revenge of his death several inhabitants of that district were put to death.

The order of the above changes is as follows: First comes Buoso Donati (or Abati), Agnello Brunelleschi, and Puccio Sciancato. Cianfa Donati (in form of a six-footed serpent) melts with Agnello into a wonderful composite figure. Guercio Cavalcanti (in form of a small serpent) changes shape with Buoso. Puccio Sciancato alone remains unchanged.

1. These words, of course, are used ironically.

Thou beatest, and thy name spreads over hell.
Among the plunderers, such the three I found
Thy citizens; whence shame to me thy son,
And no proud honor to thyself redounds.
But if our minds, when dreaming near the dawn,
Are of the truth presageful, thou ere long
Shalt feel what Prato (not to say the rest)
Would fain might come upon thee; and that chance
Were in good time, if it befell thee now.
Would so it were, since it must needs befall!
For as time wears me, I shall grieve the more.
We from the depth departed; and my guide
Remounting scaled the flinty steps, which late
We downward traced, and drew me up the steep.
Pursuing thus our solitary way
Among the crags and splinters of the rock,
Sped not our feet without the help of hands.
Then sorrow seized me, which e'en now revives,
As my thought turns again to what I saw,
And, more than I am wont, I rein and curb
The powers of nature in me, lest they run
Where Virtue guides not; that, if aught of good
My gentle star or something better gave me,
I envy not myself the precious boon.
As in that season, when the sun least veils
His face that lightens all, what time the fly
Gives way to the shrill gnat, the peasant then,
Upon some cliff reclined, beneath him sees
Fire-flies innumerous spangling o'er the vale,
Vineyard or tilth, where his day-labor lies;
With flames so numberless throughout its space

4. Instead of *three*, the original has *five*; so also Longfellow, Norton, and Philalethes. I find no authority for Cary's reading. The five are (as we have seen in the preceding Canto), Agnello Brunelleschi, Buoso, Sciancato, Cianfa Donati, and Guercio Cavalcanti. Dante's impartiality is shown in the fact that the Donati and Brunelleschi were Neri; the Abatiand Cavalcanti, Bianchi.

7. According to ancient belief dreams just before the dawn are more likely to come true.

"Namque sub aurora jam dormitante lucerna,
Tempore quo cerni somnia vera solent."
Ovid, Heroid. xix. 195 ff.

Cf. *Purg.* ix. 14 ff.

9. The Poet prophesies the calamities which were soon to befall his native city, and which, he says, even her nearest neighbor, Prato, would wish her. The calamities more particularly pointed at are said to be the fall of a wooden bridge over the Arno, in May, 1304, where a large multitude were assembled to witness a representation of Hell and the infernal torments, in consequence of which accident many lives were lost; and a conflagration, that in the following month destroyed more than seventeen hundred houses, many of them sumptuous buildings.

13. Since these evils must come, may they come quickly, since the older I grow, will it be harder for me to bear the misfortunes of my country.

22. I hold myself in check more than usual, having seen how those are punished who abuse their genius by giving evil counsel.

27. The summer solstice.

28. *What time* = night fall.

31. Cf. *Æn.* xi. 209, —

"Certatim crebris conlucent ignibus agri."

Shone the eighth chasm, apparent, when the depth
Was to my view exposed. As he, whose wrongs
The bears avenged, at its departure saw
Elijah's chariot, when the steeds erect
Raised their steep flight for heaven; his eyes, meanwhile,
Straining pursued them, till the flame alone,
Upsoaring like a misty speck, he kenned:
E'en thus along the gulf moves every flame,
A sinner so enfolded close in each,
That none exhibits token of the theft.
Upon the bridge I forward bent to look,
And grasped a flinty mass, or else had fallen,
Though pushed not from the height. The guide, who marked
How I did gaze attentive, thus began:
"Within these ardors are the spirits, each
Swathed in confining fire." — "Master! thy word,"
I answered, "hath assured me; yet I deemed
Already of the truth, already wished
To ask thee who is in yon fire, that comes
So parted at the summit, as it seemed
Ascending from that funeral pile where lay
The Theban brothers." He replied: "Within,
Ulysses there and Diomede endure
Their penal tortures, thus to vengeance now
Together hasting, as erewhile to wrath.
These in the flame with ceaseless groans deplore
The ambush of the horse, that opened wide
A portal for that goodly seed to pass,
Which sowed imperial Rome; nor less the guile
Lament they, whence, of her Achilles 'reft,
Deïdamia yet in death complains.

34. The translation here is not quite so precise as the original, —

"Tosto che fui là 've il fondo parea."

"As soon as I was there where the bottom appeared."

The Poet stood on the middle of the bridge which crossed the eighth chasm, and saw beneath him the false counsellors moving about, wrapped up in flames.

35. Elisha. 36. 2 Kings ii. 23, 24.

37. *Ibid.* ii. 11.

43. The flames so envelop the sinner that no vestige of his form can be seen.

54. The flame is said to have divided on the funeral pile which consumed the bodies of Eteocles and Polynices, as if conscious of the enmity that actuated them while living.

"Ecce iterum fratris primos ut contigit artus
Ignis edax, tremuere rogi, et novus advena busto
Pellitur, exundant diviso vertice flammæ,
Alternosque apices abruptâ luce coruscant."
Statius, Theb. xii.

Cf. Lucan, *Pharsalia*, i. 145.

55. Ulysses and Diomedes are placed together by Dante in the same flame, because Virgil mentions them together in describing their frauds.

60. The ambush of the wooden horse, that caused Æneas to quit the city of Troy and seek his fortune in Italy, where his descendants founded the Roman Empire.

61. *Goodly seed* = Æneas.

64. Daughter of Lycomedes, king of Sciros. Achilles was sent by his mother Tethys to the court of Lycomedes, in order to save him from the fate that awaited him at Troy. He fell in love with Deïdamia, but was induced by the arts of Ulysses and Diomedes to leave her and go to the Trojan wars.

And there is rued the stratagem that Troy
Of her Palladium spoiled." — "If they have power
Of utterance from within these sparks," said I,
"O master! think my prayer a thousand-fold
In repetition urged, that thou vouchsafe
To pause till here the horned flame arrive.
See, how toward it with desire I bend."
He thus: "Thy prayer is worthy of much praise,
And I accept it therefore; but do thou
Thy tongue refrain: to question them be mine;
For I divine thy wish; and they perchance,
For they were Greeks, might shun discourse with thee."
When there the flame had come, where time and place
Seemed fitting to my guide, he thus began:
"O ye, who dwell two spirits in one fire!
If, living, I of you did merit aught,
Whate'er the measure were of that desert,
When in the world my lofty strain I poured,
Move ye not on, till one of you unfold
In what clime death o'ertook him self-destroyed."
Of the old flame forthwith the greater horn
Began to roll, murmuring, as a fire
That labors with the wind, then to and fro
Wagging the top, as a tongue uttering sounds,
Threw out its voice, and spake: "When I escaped
From Circe, who beyond a circling year
Had held me near Caieta by her charms,
Ere thus Æneas yet had named the shore;
Nor fondness for my son, nor reverence
Of my old father, nor return of love,
That should have crowned Penelope with joy,
Could overcome in me the zeal I had
To explore the world, and search the ways of life,
Man's evil and his virtue. Forth I sailed
Into the deep illimitable main,
With but one bark, and the small faithful band
That yet cleaved to me. As Iberia far,
Far as Morocco, either shore I saw,
And the Sardinian and each isle beside

65. Ulysses and Diomedes, disguised as beggars, stole the Palladium, on which depended the fate of Troy, from the temple of Minerva.

76. Allusion to the Greek contempt for barbarians.

80. *I.e.* by mentioning them in the *Æneid*.

83. The nature of the question shows it to be addressed to Ulysses.

85. The flame is called *old*, because Ulysses and Diomedes have been dead so many centuries.

91. When Æneas came to Italy, his nurse Cajeta died, and the place where she was buried received her name. The present form is Gaeta. The island of the sorceress Circe, who kept Ulysses with her for a year, is supposed by Dante to be in the neighborhood of the place.

93. Telemachus.

94. Laertes.

103. *Each isle beside* = Corsica, Sicily, the Balearic Isles.

Which round that ocean bathes. Tardy with age
Were I and my companions, when we came
To the strait pass, where Hercules ordained
The boundaries not to be o'erstepped by man.
The walls of Seville to my right I left,
On the other hand already Ceuta past.
'O brothers!' I began, 'who to the west
Through perils without number now have reached;
To this the short remaining watch, that yet
Our senses have to wake, refuse not proof
Of the unpeopled world, following the track
Of Phœbus. Call to mind from whence ye sprang:
Ye were not formed to live the life of brutes,
But virtue to pursue and knowledge high.'
With these few words I sharpened for the voyage
The mind of my associates, that I then
Could scarcely have withheld them. To the dawn
Our poop we turned, and for the witless flight
Made our oars wings, still gaining on the left.
Each star of the other pole night now beheld,
And ours so low, that from the ocean floor
It rose not. Five times re-illumed, as oft
Vanished the light from underneath the moon,
Since the deep way we entered, when from far
Appeared a mountain dim, loftiest methought
Of all I e'er beheld. Joy seized us straight;
But soon to mourning changed. From the new land
A whirlwind sprung, and at her foremost side
Did strike the vessel. Thrice it whirled her round
With all the waves; the fourth time lifted up
The poop, and sank the prow: so fate decreed:
And over us the booming billow closed."

106. Strait of Gibraltar.

109. Ceuta is a city of Africa on the Strait of Gibraltar.

114. According to ancient geographers the whole of the other hemisphere was covered with water.

120. *Dawn* = the east.

125. Five months.

128. Most commentators take this to be Mount Purgatory. It has been suggested, however, that the fabulous magnetic mountain of the Middle Ages is meant.

CANTO XXVII.

ARGUMENT.

The Poet, treating of the same punishment as in the last Canto, relates that he turned towards a flame in which was the Count Guido da Montefeltro, whose inquiries respecting the state of Romagna he answers; and Guido is thereby induced to declare who he is, and why condemned to that torment.

Now upward rose the flame, and stilled its light
To speak no more, and now passed on with leave
From the mild poet gained; when following came
Another, from whose top a sound confused,
Forth issuing, drew our eyes that way to look.
As the Sicilian bull, that rightfully
His cries first echoed who had shaped its mould,
Did so rebellow, with the voice of him
Tormented, that the brazen monster seemed
Pierced through with pain; thus, while no way they found,
Nor avenue immediate through the flame,
Into its language turned the dismal words:
But soon as they had won their passage forth,
Up from the point, which vibrating obeyed
Their motion at the tongue, these sounds were heard:
"O thou! to whom I now direct my voice,
That lately didst exclaim in Lombard phrase,
'Depart thou; I solicit thee no more;'
Though somewhat tardy I perchance arrive,
Let it not irk thee here to pause awhile,
And with me parley: lo! it irks not me,
And yet I burn. If but e'en now thou fall
Into this blind world, from that pleasant land
Of Latium, whence I draw my sum of guilt,
Tell me if those who in Romagna dwell
Have peace or war. For of the mountains there
Was I, betwixt Urbino and the height
Whence Tiber first unlocks his mighty flood."
Leaning I listened yet with heedful ear,

2. *With leave.* See l. 18.

3. Virgil.

6. A bronze bull made as an instrument of torture by Perillus for the Sicilian tyrant Phalaris. It was so constructed that the cries of the victim who was burned alive in it sounded like the roar of a bull. The inventor was the first whom Phalaris subjected to the torture.

12. *Language, i.e.* the roar of the flame.

18. "Issa ten va, più non t' adizzo."
The first and the last of these words are in the Lombard dialect. In these terms Virgil had dismissed Ulysses. See ll. 2, 3.

25. A territorial division in Italy. It formed the main part of the exarchate of Ravenna, and later was an important part of the Papal States. It now comprises the provinces of Bologna, Ferrara, Ravenna, and Forli.

26. Montefeltro, the birthplace of Guido (the spirit who is now speaking), is situated between Urbino and the sources of the Tiber.

When, as he touched my side, the leader thus:
"Speak thou: he is a Latian." My reply
Was ready, and I spake without delay:
"O spirit! who art hidden here below,
Never was thy Romagna without war
In her proud tyrants' bosoms, nor is now:
But open war there left I none. The state,
Ravenna hath maintained this many a year,
Is steadfast. There Polenta's eagle broods;
And in his broad circumference of plume
O'ershadows Cervia. The green talons grasp
The land, that stood erewhile the proof so long
And piled in bloody heap the host of France.
"The old mastiff of Verruchio and the young,
That tore Montagna in their wrath, still make,
Where they are wont, an auger of their fangs.
"Lamone's city, and Santerno's, range
Under the lion of the snowy lair,
Inconstant partisan, that changeth sides,
Or ever summer yields to winter's frost.
And she, whose flank is washed of Savio's wave,
As 'twixt the level and the steep she lies,
Lives so 'twixt tyrant power and liberty.
"Now tell us, I entreat thee, who art thou:
Be not more hard than others. In the world,
So may thy name still rear its forehead high."
Then roared awhile the fire, its sharpened point
On either side waved, and thus breathed at last:
"If I did think my answer were to one
Who ever could return unto the world,
This flame should rest unshaken. But since ne'er,
If true be told me, any from this depth
Has found his upward way, I answer thee,
Nor fear lest infamy record the words.
"A man of arms at first, I clothed me then

38. The arms of the Polentani were a red eagle in a yellow field. In 1300 Guido Novello da Polenta was lord of Ravenna. He was the son of Ostasio and father of Francesca da Rimini. His rule likewise extended over Cervia, situated south of Ravenna on the Adriatic coast.

41. The territory of Forli, the inhabitants of which, in 1282, were enabled, by the statagem of Guido da Montefeltro, who then governed it, to defeat with great slaughter the French army by which it had been besieged. The Poet informs Guido, its former ruler, that it is now in the possession of the Ordelaffi, whom he designates by their coat-of-arms, a lion vert.

43. Malatesta and Malatestino his son, lords of Rimini, called, from their ferocity, the mastiffs of Verruchio, a castle given by the people of Rimini to the father of the "old mastiff."

44. Môntagna de' Parcitati, a noble knight, and leader of the Ghibelline party at Rimini, murdered by Malatestino.

46. Lamone is the river at Faenza, and Santerno that at Imola.

47. Maghinardo Pagano, whose arms were a lion azure on a field argent. He is mentioned again in *Purg.* xiv. 122.

50. Cesena, situated at the foot of a mountain, and washed by the river Savio, that often descends with a swollen and rapid stream from the Apennines.

64. Guido da Montefeltro. He was one of the famous captains of the 13th century.

In good Saint Francis' girdle, hoping so
To have made amends. And certainly my hope
Had failed not, but that he, whom curses light on,
The high priest, again seduced me into sin.
And how, and wherefore, listen while I tell.
Long as this spirit moved the bones and pulp
My mother gave me, less my deeds bespake
The nature of the lion than the fox.
All ways of winding subtlety I knew,
And with such art conducted, that the sound
Reached the world's limit. Soon as to that part
Of life I found me come, when each behoves
To lower sails and gather in the lines;
That, which before had pleased me, then I rued.
And to repentance and confession turned,
Wretch that I was; and well it had bested me.
The chief of the new Pharisees meantime,
Waging his warfare near the Lateran,
Not with the Saracens or Jews, (his foes
All Christians were, nor against Acre one
Had fought, nor trafficked in the Soldan's land,)
He, his great charge nor sacred ministry,
In himself reverenced, nor in me that cord
Which used to mark with leanness whom it girded.
As in Soracte, Constantine besought,
To cure his leprosy, Sylvester's aid;
So me, to cure the fever of his pride,
This man besought: my counsel to that end
He asked; and I was silent; for his words
Seemed drunken: but forthwith he thus resumed:

65. Became a Franciscan friar; allusion to the "cord," with which the followers of S. Francis were girdled, and from which they were called "cordeliers."

68. Boniface VIII.

76. Old age.

77. "Even thus we ought to strike the sails of our worldly affairs." *Convito*, iv. 28. Cf. Otfrid, —

"Nun will ih thes geflizan, then segal nitharlazan." *Evang.* xxv. 5.

81. Boniface VIII., whose enmity to the family of Colonna prompted him to destroy their houses near the Lateran. Wishing to obtain possession of their other seat, Penestrino, he consulted with Guido da Montefeltro how he might accomplish his purpose, offering him at the same time absolution for his past sins, as well as for that which he was then tempting him to commit. Guido's advice was, that kind words and fair promises would put his enemies into his power; and they accordingly soon afterwards fell into the snare laid for them, A.D. 1298. The truth of this story has been doubted by commentators.

85. He alludes to the renegade Christians, by whom the Saracens, in April, 1291, were assisted to recover St. John d'Acre, the last possession of the Christians of the Holy Land.

88. The rules of S. Francis imposed abstinence and fasting.

89. According to the legend current in Dante's days, Sylvester had to fly from the persecution of Constantine to Soracte. When the latter fell sick with the leprosy, he sent to Sylvester who healed and baptized him. Cf. also *De Monarchiâ*: "Dicunt quidam adhuc, quod Constantinus Imperator mundatus a leprâ intercessione Sylvestri, tunc summi pontificis, imperii sedem, scilicet Romam, donavit ecclesiæ, cum multis aliis imperii dignitatibus," iii.

'From thy heart banish fear: of all offence
I hitherto absolve thee. In return,
Teach me my purpose so to execute,
That Penestrino cumber earth no more.
Heaven, as thou knowest, I have power to shut
And open: and the keys are therefore twain,
The which my predecessor meanly prized.'
"Then, yielding to the forceful arguments,
Of silence as more perilous I deemed,
And answered: 'Father! since thou washest me
Clear of that guilt wherein I now must fall,
Large promise with performance scant, be sure,
Shall make thee triumph in thy lofty seat.'
"When I was numbered with the dead, then came
Saint Francis for me; but a cherub dark
He met, who cried, 'Wrong me not; he is mine,
And must below to join the wretched crew,
For the deceitful counsel which he gave.
E'er since I watched him, hovering at his hair.
No power can the impenitent absolve;
Nor to repent, and will, at once consist,
By contradiction absolute forbid.'
Oh misery! how I shook myself when he
Seized me, and cried, 'Thou haply thought'st me not
A disputant in logic so exact!'
To Minos down he bore me; and the judge
Twined eight times round his callous back the tail,
Which biting with excess of rage, he spake:
'This is a guilty soul, that in the fire
Must vanish.' Hence, perdition-doomed, I rove
A prey to rankling sorrow, in this garb."
When he had thus fulfilled his words, the flame
In dolor parted, beating to and fro,
And writhing its sharp horn. We onward went,
I and my leader, up along the rock,
Far as another arch, that overhangs
The foss, wherein the penalty is paid
Of those who load them with committed sin.

98. Castle belonging to the Colonna.

100. The gold and the silver keys. See *Purg.* ix. 109.

106. Boniface induced the Colonna to come to his court and to surrender the castle of Penestrino, promising to restore them to their estates and dignities, — a promise which he broke after destroying the castle.

121. By this sign Minos indicates that Guido must be sent to the eighth circle.

CANTO XXVIII.

ARGUMENT.

They arrive in the ninth gulf, where the sowers of scandal, schismatics, and heretics are seen with their limbs miserably maimed or divided in different ways. Among these the Poet finds Mahomet, Piero da Medicina, Curio, Mosca, and Bertrand de Born.

WHO, e'en in words unfettered, might at full
Tell of the wounds and blood that now I saw,
Though he repeated oft the tale? No tongue
So vast a theme could equal, speech and thought
Both impotent alike. If in one band
Collected, stood the people all, who e'er
Poured on Apulia's happy soil their blood,
Slain by the Trojans, and in that long war,
When of the rings the measured booty made
A pile so high, as Rome's historian writes
Who errs not; with the multitude, that felt
The griding force of Guiscard's Norman steel,
And those the rest, whose bones are gathered yet
At Ceperano, there where treachery
Branded the Apulian name, or where beyond
Thy walls, O Tagliacozzo, without arms
The old Alardo conquered; and his limbs
One were to show transpierced, another his
Clean lopt away; a spectacle like this
Were but a thing of naught, to the hideous sight
Of the ninth chasm. A rundlet, that hath lost

1. *Words unfettered* = *parole sciolte* = prose. Cf. German "ungebunde rede."

5. In the following passage Dante takes five famous battles, and says that if all the dead were piled together they would not be so numerous or so horrible as what he saw in the ninth pit.

7. "Happy" is not an accurate translation of *fortunata*, which means "subject to the vicissitudes of fortune." Longfellow and Professor Norton translate "fateful." The reference here is to the Samnite wars, in which many thousands were slain.

8. Some MSS. have *Romani* instead of *Trojani*, but the sense is the same in either case, since the former are descendants of the latter.

The "long war" refers to the expedition of Hannibal into Italy.

9. When Mago brought news of his victories to Carthage, "in order to make his successes more easily credited, he commanded the golden rings to be poured out in the senate house, which made so large a heap, that, as some relate, they filled three pecks and a half. A more probable account represents them not to have exceeded one peck."

Livy, Hist. xxiii. 12.

12. Robert Guiscard, who conquered the kingdom of Naples, and died in 1085. He is introduced in the *Paradise*, Canto xviii.

13. The army of Manfred, which, through the treachery of the Apulian troops, was overcome by Charles of Anjou, in 1266, and fell in such numbers that the bones of the slain were still gathered near Ceperano. See *Purgatory*. Canto iii.

16. This battle was won by Charles of Anjou over Conradin, through the sage advice of Alardo di Valleri to the effect that Charles should conceal a band of chosen warriors behind a hill, and attack the enemy when they were scattered in search of plunder.

21. The pit of schismatics. A "rundlet" is a small barrel of no certain dimensions.

Its middle or side stave, gaps not so wide
As one I marked, torn from the chin throughout
Down to the hinder passage: 'twixt the legs
Dangling his entrails hung, the midriff lay
Open to view, and wretched ventricle,
That turns the englutted aliment to dross.
Whilst eagerly I fix on him my gaze,
He eyed me, with his hands laid his breast bare,
And cried, "Now mark how I do rip me: lo!
How is Mohammed mangled: before me
Walks Ali weeping, from the chin his face
Cleft to the forelock; and the others all,
Whom here thou seest, while they lived, did sow
Scandal and schism, and therefore thus are rent.
A fiend is here behind, who with his sword
Hacks us thus cruelly, slivering again
Each of this ream, when we have compast round
The dismal way; for first our gashes close
Ere we repass before him. But, say who
Art thou, that standest musing on the rock,
Haply so lingering to delay the pain
Sentenced upon thy crimes." — "Him death not yet,"
My guide rejoined, "hath overta'en, nor sin
Conducts to torment; but, that he may make
Full trial of your state, I who am dead
Must through the depths of hell, from orb to orb,
Conduct him. Trust my words; for they are true."
More than a hundred spirits, when that they heard,
Stood in the foss to mark me, through amaze
Forgetful of their pangs. "Thou, who perchance
Shalt shortly view the sun, this warning thou
Bear to Dolcino: bid him, if he wish not
Here soon to follow me, that with good store

23. *One* = Mahomet, greatest of all schismatics.

26. *Ventricle* = *tristo sacco* = sad sack.

32. Ali was cousin and son-in-law of Mahomet. Differing in certain points from the latter, he formed a sect of his own. Philalethes makes the acute observation that Dante purposely describes Ali as having that part of his body cloven, which in Mahomet is entire, in order to denote that the former brought division among the followers of Mahomet.

38. *Ream* = *risma* = crowd.

53. "In 1305, a friar, called Dolcino, who belonged to no regular order, contrived to raise in Novara, in Lombardy, a large company of the meaner sort of people, declaring himself to be a true apostle of Christ, and promulgating a community of property and of wives, with many other such heretical doctrines. He blamed the pope, cardinals, and other prelates of the holy church for not observing their duty, nor leading the angelic life, and affirmed that he ought to be pope. He was followed by more than three thousand men and women, who lived promiscuously on the mountains together, like beasts, and, when they wanted provisions, supplied themselves by depredation and rapine. This lasted for two years, till many being struck with compunction at the dissolute life they led, his sect was much diminished; and through failure of food and the severity of the snows, he was taken by the people of Novara, and burnt, with Margarita, his companion, and many other men and women whom his errors had seduced."

G. Villani, viii. 84.

Of food he arm him, lest imprisoning snows
Yield him a victim to Novara's power;
No easy conquest else:" with foot upraised
For stepping, spake Mohammed, on the ground
Then fixed it to depart. Another shade,
Pierced in the throat, his nostrils mutilate
E'en from beneath the eyebrows, and one ear
Lopt off, who, with the rest, through wonder stood
Gazing, before the rest advanced, and bared
His wind-pipe, that without was all o'ersmeared
With crimson stain. "O thou!" said he, "whom sin
Condemns not, and whom erst (unless too near
Resemblance do deceive me) I aloft
Have seen on Latian ground, call thou to mind
Piero of Medicina, if again
Returning, thou behold'st the pleasant land
That from Vercelli slopes to Mercabò;
And there instruct the twain, whom Fano boasts
Her worthiest sons, Guido and Angelo,
That if 't is given us here to scan aright
The future, they out of life's tenement
Shall be cast forth, and whelmed under the waves
Near to Cattolica, through perfidy
Of a fell tyrant. 'Twixt the Cyprian isle
And Balearic, ne'er hath Neptune seen
An injury so foul, by pirates done,
Or Argive crew of old. That one-eyed traitor
(Whose realm, there is a spirit here were fain
His eye had still lacked sight of) them shall bring
To conference with him, then so shape his end,
That they shall need not 'gainst Focara's wind
Offer up vow nor prayer." I answering thus:

69. Medicina is a place in the territory of Bologna. Piero (of the house of Cattani) is said to have kept up the discussions between Guido da Polenta and Malatesta da Rimini. Dante is said to have visited often the Cattani in Medicina, and was undoubtedly acquainted with Piero.

70. Lombardy.

71. Vercelli is a city of Upper Italy on the Sesia. Marcabò was an ancient castle, now destroyed, situated at the mouth of the Po. These two places mark the beginning and the end of the great plain of Lombardy.

72. Guido del Cassero and Angiolello da Cagnano, two of the worthiest and most distinguished citizens of Fano, were invited by Malatestino da Rimini to an entertainment, on pretence that he had some important business to transact with them; and according to instructions given by him, they were drowned in their passage near Cattolica, between Rimini and Fano.

75. "Gittati saran fuor di lor vasello."

Cary follows Landino, Vellutino, and others in interpreting *vasello* to mean body, wrongly however, as the simplest meaning, — ship, — is the correct one. So Philalethes, Longfellow, and Norton.

78. These two places indicate the whole length of the Mediterranean, since Cyprus is the easternmost island, and *Balearic* = Majolica (as it is in the original) is the westernmost.

81. Malatestino, referred to in note to l. 72.

82. Curio. See l. 94.

85. Focara is a mountain, from which a wind blows that is peculiarly dangerous to the navigators of that coast.

"Declare, as thou dost wish that I above
May carry tidings of thee, who is he,
In whom that sight doth wake such sad remembrance."
Forthwith he laid his hand on the cheek-bone
Of one, his fellow-spirit, and his jaws
Expanding, cried: "Lo! this is he I wot of:
He speaks not for himself: the outcast this,
Who overwhelmed the doubt in Cæsar's mind,
Affirming that delay to men prepared
Was ever harmful." Oh! how terrified
Methought was Curio, from whose throat was cut
The tongue, which spake that hardy word. Then one,
Maimed of each hand, uplifted in the gloom
The bleeding stumps, that they with gory spots
Sullied his face, and cried; "Remember thee
Of Mosca too; I who, alas! exclaimed,
'The deed once done, there is an end,' that proved
A seed of sorrow to the Tuscan race."
I added: "Ay, and death to thine own tribe."
Whence, heaping woe on woe, he hurried off,
As one grief-stung to madness. But I there
Still lingered to behold the troop, and saw
Thing, such as I may fear without more proof
To tell of, but that conscience makes me firm,
The boon companion, who her strong breastplate
Buckles on him, that feels no guilt within,
And bids him on and fear not. Without doubt
I saw, and yet it seems to pass before me,
A headless trunk, that even as the rest
Of the sad flock paced onward. By the hair
It bore the severed member, lantern-wise
Pendent in hand, which looked at us, and said,
"Woe's me!" The spirit lighted thus himself;
And two there were in one, and one in two.

94. Curio, whose speech (according to Lucan) determined Julius Cæsar to proceed when he had arrived at Rimini (the ancient Ariminum) and doubted whether he should prosecute the civil war.

"Tolle moras: semper nocuit differre paratis."
Pharsalia, i. 281.

"Haste then thy towering eagles on their way;
When fair occasion calls, 't is fatal to delay."
Rowe.

102. Buondelmonte was engaged to marry a lady of the Amidei family, but broke his promise, and united himself to one of the Donati. This was so much resented by the former, that a meeting of themselves and their kinsmen was held to consider of the best means of revenging the insult. Mosca degli Uberti, or de' Lamberti, persuaded them to resolve on the assassination of Buondelmonte, exclaiming to them, "The thing once done, there is an end." The counsel and its effects were the source of many terrible calamities to the state of Florence. "This murder," says G. Villani, v. 38, "was the cause and beginning of the accursed Guelph and Ghibelline parties in Florence." It happened in 1215. See *Paradise*, Canto xvi. 139.

105. *Tribe* = the Lamberti, driven from Florence in 1258; after 1266 they disappear from history and probably died out in the civil wars of the period.

111. "What stronger breastplate than a heart untainted?"
Shakespeare, 2 Hen. VI. iii. 2.

How that may be, he knows who ordereth so.
When at the bridge's foot direct he stood,
His arm aloft he reared, thrusting the head
Full in our view, that nearer we might hear
The words, which thus it uttered: "Now behold
This grievous torment, thou, who breathing go'st
To spy the dead: behold, if any else
Be terrible as this. And, that on earth
Thou mayst bear tidings of me, know that I
Am Bertrand, he of Born, who gave king John
The counsel mischievous. Father and son
I set at mutual war. For Absalom
And David more did not Ahithophel,
Spurring them on maliciously to strife.
For parting those so closely knit, my brain
Parted, alas! I carry from its source,
That in this trunk inhabits. Thus the law
Of retribution fiercely works in me."

CANTO XXIX.

ARGUMENT.

Dante, at the desire of Virgil, proceeds onward to the bridge that crosses the tenth gulf, from whence he hears the cries of the alchemists and forgers, who are tormented therein; but not being able to discern anything on account of the darkness, they descend the rock, that bounds this the last of the compartments in which the eighth circle is divided, and then behold the spirits who are afflicted by divers plagues and diseases. Two of them, namely, Grifolino of Arezzo and Capocchio of Siena, are introduced speaking.

So were mine eyes inebriate with the view
Of the vast multitude, whom various wounds
Disfigured, that they longed to stay and weep.
But Virgil roused me: "What yet gazest on?
Wherefore doth fasten yet thy sight below
Among the maimed and miserable shades?
Thou hast not shown in any chasm beside
This weakness. Know, if thou wouldst number them,

121. God only knows.

130. Born at Born, Périgord, France, about 1140, died before 1215. A warlike troubadour. Becoming the friend of Henry, elder brother of Richard Cœur de Lion, he instigated him to rebel against his father Henry II. He also instigated a rebellion among the subjects of Alfonzo II. of Aragon. He ended his life as a Cistercian monk.

It was not John, but Henry, whom Bertrand urged to rebel. It has been suggested that the term *re giovane* = young king, — gave rise to the text *Giovanni*.

133. Ahithophel was counsellor of David, and instigated the rebellion of Absalom. Cf. Dryden's famous poem on this theme.

1. *Inebriate* = full of tears.

That two and twenty miles the valley winds
Its circuit, and already is the moon
Beneath our feet: the time permitted now
Is short; and more, not seen, remains to see."
"If thou," I straight replied, "hadst weighed the cause,
For which I looked, thou hadst perchance excused
The tarrying still." My leader part pursued
His way, the while I followed, answering him,
And adding thus: "Within that cave I deem,
Whereon so fixedly I held my ken,
There is a spirit dwells, one of my blood,
Wailing the crime that costs him now so dear."
Then spake my master: "Let thy soul no more
Afflict itself for him. Direct elsewhere
Its thought, and leave him. At the bridge's foot
I marked how he did point with menacing look
At thee, and heard him by the others named
Geri of Bello. Thou so wholly then
Wert busied with his spirit, who once ruled
The towers of Hautefort, that thou lookedst not
That way, ere he was gone." — "O guide beloved!
His violent death yet unavenged," said I,
"By any, who are partners in his shame,
Made him contemptuous; therefore, as I think,
He passed me speechless by; and, doing so,
Hath made me more compassionate his fate."
So we discoursed to where the rock first showed
The other valley, had more light been there,
E'en to the lowest depth. Soon as we came
O'er the last cloister in the dismal rounds
Of Malebolge, and the brotherhood
Were to our view exposed, then many a dart
Of sore lament assailed me, headed all
With points of thrilling pity, that I closed
Both ears against the volley with mine hands.
As were the torment, if each lazar-house

10. The full moon is on the horizon at evening, in the zenith at midnight, at the nadir the following noon. This is its position now, hence it is under the feet of Dante and Virgil who are in the centre of the earth, and the time is a little after mid-day.

26. A kinsman of the Poet's, who was murdered by one of the Sacchetti family. He was the son of Bello, who was brother to Bellincione, our Poet's grandfather.

27. Bertrand de Born.

34. In these words Dante seems to approve the customs of his time in regard to the *vendetta*, which made it the duty of all relatives of an injured man to avenge him.

35. To the centre of the bridge spanning the last pit.

38. The tenth pit, that of various kinds of falsifiers.

44. It is very probable that these lines gave Milton the idea of his celebrated description: —

"Immediately a place
Before their eyes appeared, sad, noisome, dark.
A lazar-house it seemed, wherein were laid
Numbers of all diseased, all maladies," etc.
P. L. xi. 477.

Of Valdichiana, in the sultry time
'Twixt July and September, with the isle
Sardinia and Maremma's pestilent fen,
Had heaped their maladies all in one foss
Together; such was here the torment: dire
The stench, as issuing streams from festered limbs.
We on the utmost shore of the long rock
Descended still to leftward. Then my sight
Was livelier to explore the depth, wherein
The minister of the most mighty Lord,
All-searching Justice, dooms to punishment
The forgers noted on her dread record.
More rueful was it not methinks to see
The nation in Ægina droop, what time
Each living thing, e'en to the little worm,
All fell, so full of malice was the air,
(And afterward, as bards of yore have told,
The ancient people were restored anew
From seed of emmets,) than was here to see
The spirits, that languished through the murky vale,
Up-piled on many a stack. Confused they lay,
One o'er the belly, o'er the shoulders one
Rolled of another; sideling crawled a third
Along the dismal pathway. Step by step
We journeyed on, in silence looking round,
And listening those diseased, who strove in vain
To lift their forms. Then two I marked, that sat
Propt 'gainst each other, as two brazen pans
Set to retain the heat. From head to foot,
A tetter barked them round. Nor saw I e'er
Groom currying so fast, for whom his lord
Impatient waited, or himself perchance
Tired with long watching, as of these each one
Plied quickly his keen nails, through furiousness
Of ne'er abated pruriency. The crust
Came drawn from underneath in flakes, like scales
Scraped from the bream, or fish of broader mail.

45. The valley through which passes the river Chiana, bounded by Arezzo, Cortona, Montepulciano, and Chiusi. In the heat of autumn it was formerly rendered unwholesome by the stagnation of the water, but has since been drained. The Chiana is mentioned as a remarkably sluggish stream, in the *Paradise*, Canto xiii. 21.

47. See note to Canto xxv. 18.

56. *Forgers* = *falsator* = falsifiers. The different kinds are falsifiers of metals = alchemists; falsifiers of money = counterfeiters; falsifiers of persons and of words.

58. Reference to the pestilence in Ægina. After the animals, and finally human beings, had almost entirely been destroyed, Æacus the king prayed to Zeus to give again as many inhabitants to Ægina as he saw ants at his feet. The next day the country was full of men, born of the ants. From them came the name Myrmidon (from *myrmex* = ant). See Ovid, *Met.* vii. 518 ff.

81. *Bream* = *scardova* = European fresh water fish, having large scales. Not of much value as food.

"O thou! who with thy fingers rendest off
Thy coat of proof," thus spake my guide to one,
"And sometimes makest tearing pincers of them,
Tell me if any born of Latian land
Be among these within: so may thy nails
Serve thee for everlasting to this toil."
"Both are of Latium," weeping he replied,
"Whom tortured thus thou seest: but who art thou
That hast inquired of us?" To whom my guide:
"One that descend with this man, who yet lives,
From rock to rock, and show him hell's abyss."
Then started they asunder, and each turned
Trembling toward us, with the rest, whose ear
Those words redounding struck. To me my liege
Addressed him: "Speak to them whate'er thou list."
And I therewith began: "So may no time
Filch your remembrance from the thoughts of men
In the upper world, but after many suns
Survive it, as ye tell me, who ye are,
And of what race ye come. Your punishment,
Unseemly and disgustful in its kind,
Deter you not from opening thus much to me."
"Arezzo was my dwelling," answered one,
"And me Albero of Siena brought
To die by fire: but that, for which I died,
Leads me not here. True is, in sport I told him,
That I had learned to wing my flight in air;
And he, admiring much, as he was void
Of wisdom, willed me to declare to him
The secret of mine art: and only hence,
Because I made him not a Dædalus,
Prevailed on one supposed his sire to burn me.
But Minos to this chasm, last of the ten,
For that I practised alchemy on earth,
Has doomed me. Him no subterfuge eludes."
Then to the bard I spake: "Was ever race
Light as Siena's? Sure not France herself
Can show a tribe so frivolous and vain."
The other leprous spirit heard my words,
And thus returned: "Be Stricca from this charge

104. Grifolino of Arezzo, who promised Albero, supposed son of the bishop of Siena, that he would teach him the art of flying; and because he did not keep his promise, Albero prevailed on his father to have him burnt for a necromancer.

112. Dædalus is again referred to in *Hell*, xvii. 105 ff.

117. Boccaccio, in his note to this line, says, "Everybody knows that the French are the vainest people in the world." Cf. Dante's reference to the Germans. *Hell*, xvii. 21.

120. This is said ironically. In Dante's time there was a band of young men in Siena, who sold all their property and gathered together a sum of 200,000 florins which they spent in twenty months. Stricca is an abbreviation of Baldastricca. Some say he belonged to the family of the Marescotti. Other members of

Exempted, he who knew so temperately
To lay out fortune's gifts; and Niccolo,
Who first the spice's costly luxury
Discovered in that garden, where such seed
Roots deepest in the soil: and be that troop
Exempted, with whom Caccia of Asciano
Lavished his vineyards and wide spreading woods,
And his rare wisdom Abbagliato showed
A spectacle for all. That thou mayst know
Who seconds thee against the Sienese
Thus gladly, bend this way thy sharpened sight,
That well my face may answer to thy ken;
So shalt thou see I am Capocchio's ghost,
Who forged transmuted metals by the power
Of Alchemy; and if I scan thee right,
Thou needs must well remember how I aped
Creative nature by my subtle art."

CANTO XXX.

ARGUMENT.

In the same gulf, other kinds of impostors, as those who have counterfeited the persons of others, or debased the current coin, or deceived by speech under false pretences, are described as suffering various diseases. Sinon of Troy and Adamo of Brescia mutually reproach each other with their several impostures.

WHAT time resentment burned in Juno's breast
For Semele against the Theban blood,
As more than once in dire mischance was rued;
Such fatal frenzy seized on Athamas,
That he his spouse beholding with a babe
Laden on either arm, "Spread out," he cried,
"The meshes, that I take the lioness
And the young lions at the pass:" then forth
Stretched he his merciless talons, grasping one,

the band were Niccolò de' Salimbeni, or de' Bonsignori (who was the inventor of a new manner of using cloves in cooking, called the *costuma ricca*), Caccia of Asciano, and Abbagliato, or Meo de' Folcacchieri.

124. Siena.

126. Caccia spent his rich landed possessions, and Abbagliato showed his ingenuity in inventing new kinds of prodigality.

133. Said to have been a fellow-student of Dante in science, and to have been burnt to death at Siena.

1. When Juno, on account of the *amours* of Jupiter with Semele, daughter of Cadmus, first king of Thebes, vented her wrath against the whole Theban race. See Ovid, *Met.* iii. 253-315.

4. Athamas was king of Thebes, husband of Ino (sister of Semele). Rendered insane by Juno, he dashed one of his children against a rock, whence Ino, in despair, leaped with the other into the water and was drowned. Ovid, *Met.* iv. 416-562.

One helpless innocent, Learchus named,
Whom swinging down he dashed upon a rock;
And with her other burden, self-destroyed,
The hapless mother plunged. And when the pride
Of all presuming Troy fell from its height,
By fortune overwhelmed, and the old king
With his realm perished; then did Hecuba,
A wretch forlorn and captive, when she saw
Polyxena first slaughtered, and her son,
Her Polydorus, on the wild sea-beach
Next met the mourner's view, then reft of sense
Did she run barking even as a dog;
Such mighty power had grief to wrench her soul.
But ne'er the Furies, or of Thebes, or Troy,
With such fell cruelty were seen, their goads
Infixing in the limbs of man or beast,
As now two pale and naked ghosts I saw,
That gnarling wildly scampered, like the swine
Excluded from his stye. One reached Capocchio,
And in the neck-joint sticking deep his fangs,
Dragged him, that, o'er the solid pavement rubbed
His belly stretched out prone. The other shape,
He of Arezzo, there left trembling, spake:
"That sprite of air is Schicchi; in like mood
Of random mischief vents he still his spite."
To whom I answering: "Oh! as thou dost hope
The other may not flesh its jaws on thee,
Be patient to inform us, who it is,
Ere it speed hence." — "That is the ancient soul
Of wretched Myrrha," he replied, "who burned
With most unholy flame for her own sire,
And a false shape assuming, so performed
The deed of sin; e'en as the other there,
That onward passes, dared to counterfeit

16. When the Greeks lay at anchor on the shores of Thrace, the spirit of Achilles demanded that Polyxena be sacrificed to him. This was done, and the body was brought to the unhappy Hecuba. As she went to the shore to fetch water, in order to wash the wounds of her daughter, she saw the body of her son Polydorus, her only remaining son, who had been murdered by Polymnestor, king of Thrace. Ovid, *Met.* xiii. 400 ff.

27. *Gnarling* = growling. It is not the correct translation of the original, *mordendo* = biting.

28. Cf. xxix. 134.

32. Cf. *Ibid.* 104 ff.

33. Gianni Schicchi, who was of the family of Cavalcanti, possessed such a faculty of moulding his features to the resemblance of others that he was employed by Simon Donati to personate Buoso Donati, then recently deceased, and to make a will, leaving Simon his heir; for which service he was remunerated with a mare of extraordinary value, here called "the lady of the herd."

36. *The other* = the second of the two pale ghosts, mentioned in l. 26.

39. Myrrha was the daughter of Cinyras, king of Paphos, whom she, in order to satisfy her unholy love, deceived by disguising herself as another. The fruit of her love was Adonis. Ovid, *Met.* x. 298–502.

42. *The other* = Schicchi.

Donati's features, to feigned testament
The seal affixing, that himself might gain,
For his own share, the lady of the herd."
When vanished the two furious shades, on whom
Mine eye was held, I turned it back to view
The other cursed spirits. One I saw
In fashion like a lute, had but the groin
Been severed where it meets the forked part.
Swoln dropsy, disproportioning the limbs
With ill-converted moisture, that the paunch
Suits not the visage, opened wide his lips,
Gasping as in the hectic man for drought,
One towards the chin, the other upward curled.
"O ye! who in this world of misery,
Wherefore I know not, are exempt from pain,"
Thus he began, "attentively regard
Adamo's woe. When living, full supply
Ne'er lacked me of what most I coveted;
One drop of water now, alas! I crave.
The rills, that glitter down the grassy slopes
Of Casentino, making fresh and soft
The banks whereby they glide to Arno's stream,
Stand ever in my view; and not in vain;
For more the pictured semblance dries me up,
Much more than the disease, which makes the flesh
Desert these shrivelled cheeks. So from the place,
Where I transgressed, stern justice urging me,
Takes means to quicken more my laboring sighs.
There is Romena, where I falsified
The metal with the Baptist's form imprest,
For which on earth I left my body burnt.
But if I here might see the sorrowing soul
Of Guido, Alessandro, or their brother,
For Branda's limpid spring I would not change
The welcome sight. One is e'en now within,
If truly the mad spirits tell, that round
Are wandering. But wherein besteads me that?
My limbs are fettered. Were I but so light,

46. *Lady of the herd.* See note to l. 33.

60. Adamo of Brescia, at the instigation of Guido, Alessandro, and their brother Aginolfo, lords of Romena, counterfeited the coin of Florence; for which crime he was burnt. Landino says that in his time the peasants still pointed out a pile of stones near Romena as the place of his execution.

64. The Casentino is in the Upper Arno valley, beyond Arezzo, and is watered by many clear streams.

72. Castle near the sources of the Arno.

73. Since the year 1252, the beautiful coin called the florin has been coined in Florence. It bears the impress of John the Baptist, patron saint of the city.

76. Sons of Guido I., count of Romena. The unnamed brother is Aginolfo.

77. A fountain in Siena. Scartazzini says, however, it is a fountain in Romena, now dried up.

78. The *one now within* is Guido; the other two were still living in 1300.

80. *Besteads*=profits, avails; a Miltonic word.

That I each hundred years might move one inch,
I had set forth already on this path,
Seeking him out amidst the shapeless crew,
Although eleven miles it wind, not less
Than half of one across. They brought me down
Among this tribe; induced by them, I stamped
The florins with three carats of alloy."
"Who are that abject pair," I next inquired,
"That closely bounding thee upon thy right
Lie smoking, like a hand in winter steeped
In the chill stream?"—"When to this gulf I dropped,"
He answered, "here I found them; since that hour
They have not turned, nor ever shall, I ween,
Till time hath run his course. One is that dame,
The false accuser of the Hebrew youth;
Sinon the other, that false Greek from Troy.
Sharp fever drains the reeky moistness out,
In such a cloud upsteamed." When that he heard,
One, galled perchance to be so darkly named,
With clenched hand smote him on the braced paunch,
That like a drum resounded: but forthwith
Adamo smote him on the face, the blow
Returning with his arm, that seemed as hard.
"Though my o'erweighty limbs have ta'en from me
The power to move," said he, "I have an arm
At liberty for such employ." To whom
Was answered: "When thou wentest to the fire,
Thou hadst it not so ready at command,
Then readier when it coined the impostor gold."
And thus the dropsied: "Ay, now speak'st thou true:
But there thou gavest not such true testimony,
When thou wast questioned of the truth, at Troy."
"If I spake false, thou falsely stampedst the coin,"
Said Sinon; "I am here for but one fault,
And thou for more than any imp beside."
"Remember," he replied, "O perjured one!
The horse remember, that did teem with death;
And all the world be witness to thy guilt."
"To thine," returned the Greek, "witness the thirst
Whence thy tongue cracks, witness the fluid mound
Reared by thy belly up before thine eyes,
A mass corrupt." To whom the coiner thus:
"Thy mouth gapes wide as ever to let pass
Its evil saying. Me if thirst assails,

88. The florin ought to have had twenty-four carats of pure gold.

96. Potiphar's wife. See Gen. xxxix. 6–23.

97. Sinon induced the Trojans to admit within their walls the famous wooden horse. Cf. *Æn.* ii. 57–194.

118. The words, *teem with death*, are not in the original, and are added by Cary to fill out the line.

Yet I am stuft with moisture. Thou art parched:
Pains rack thy head: no urging wouldst thou need
To make thee lap Narcissus' mirror up."
I was all fixed to listen, when my guide
Admonished: "Now beware. A little more,
And I do quarrel with thee." I perceived
How angrily he spake, and towards him turned
With shame so poignant, as remembered yet
Confounds me. As a man that dreams of harm
Befallen him, dreaming wishes it a dream,
And that which is, desires as if it were not;
Such then was I, who, wanting power to speak,
Wished to excuse myself, and all the while
Excused me, though unweeting that I did.
"More grievous fault than thine has been, less shame,"
My master cried, "might expiate. Therefore cast
All sorrow from thy soul; and if again
Chance bring thee where like conference is held,
Think I am ever at thy side. To hear
Such wrangling is a joy for vulgar minds."

CANTO XXXI.

ARGUMENT.

The poets, following the sound of a loud horn, are led by it to the ninth circle, in which there are four rounds, one enclosed within the other, and containing as many sorts of Traitors; but the present Canto shows only that the circle is encompassed with Giants, one of whom, Antæus, takes them both in his arms and places them at the bottom of the circle.

THE very tongue, whose keen reproof before
Had wounded me, that either cheek was stained,
Now ministered my cure. So have I heard,
Achilles' and his father's javelin caused

128. Narcissus despised the love of Echo, and was punished by falling in love with his own image, seen on the clear surface of a fountain. Hence the *mirror* = water.

131. Because Dante stands listening to this low and degrading squabble.

139. I excused myself by my feeling of shame.

4. According to the ancient story, Telephos, king of Mysia, was wounded by Achilles, and could not be healed except with rust from the latter's spear, which he had inherited from his father Peleus.

Cf. —

"Vulnus in Herculeo quæ quondam fecerat hoste
Vulneris auxilium Pelias hasta fuit."

Ovid, Rem. Amor. 47.

Chaucer's *Squier's Tale*,

"And other folk have wondred on the sweard,
That could so piercen through every thing;
And fell in speech of Telephus the king,
And of Achilles for his queint spere,
For he couth with it both heale and dere."

and Shakespeare, *2 Hen. VI.*, V. 1.

"Whose smile and frown like to Achilles' spear
Is able with the change to kill and cure."

Pain first, and then the boon of health restored.
Turning our back upon the vale of woe,
We crossed the encircled mound in silence. There
Was less than day and less than night, that far
Mine eye advanced not: but I heard a horn
Sounded so loud, the peal it rang had made
The thunder feeble. Following its course
The adverse way, my strained eyes were bent
On that one spot. So terrible a blast
Orlando blew not, when that dismal rout
O'erthrew the host of Charlemagne, and quenched
His saintly warfare. Thitherward not long
My head was raised, when many a lofty tower
Methought I spied. "Master," said I, "what land
Is this?" He answered straight: "Too long a space
Of intervening darkness has thine eye
To traverse: thou hast therefore widely erred
In thy imagining. Thither arrived
Thou well shalt see, how distance can delude
The sense. A little therefore urge thee on."
Then tenderly he caught me by the hand;
"Yet know," said he, "ere further we advance,
That it less strange may seem, these are not towers,
But giants. In the pit they stand immersed,
Each from his navel downward, round the bank."
As when a fog disperseth gradually,
Our vision traces what the mist involves
Condensed in air; so piercing through the gross
And gloomy atmosphere, as more and more
We neared toward the brink, mine error fled
And fear came o'er me. As with circling round
Of turrets, Monteregion crowns his walls;
E'en thus the shore, encompassing the abyss,
Was turreted with giants, half their length
Uprearing, horrible, whom Jove from heaven
Yet threatens, when his muttering thunder rolls.
Of one already I descried the face,
Shoulders, and breast, and of the belly huge
Great part, and both arms down along his ribs.
All-teeming Nature, when her plastic hand
Left framing of these monsters, did display
Past doubt her wisdom, taking from mad War

12. *Adverse way* = in the direction whence the sound came.

15. When Charlemagne returned from Spain, where he had conquered the Saracens, he left Roland behind him in the Pyrenees as a rear-guard. The latter was attacked and slain at Roncesvalles (778 A.D.). The deeds of Roland were first recorded in Turpin's *Chronicle*, and are celebrated in the *Chanson de Roland*, and in the well-known poems by Pulci, Boiardo, and Ariosto (*Orlando Furioso*).

He had a wonderful horn named Oliphant, which could be heard twenty miles.

36. Ancient castle six miles from Siena. Built in 1213, destroyed in the sixteenth century. The ruins can still be seen.

Such slaves to do his bidding; and if she
Repent her not of the elephant and whale,
Who ponders well confesses her therein
Wiser and more discreet; for when brute force
And evil will are backed with subtlety,
Resistance none avails. His visage seemed
In length and bulk, as doth the pine that tops
Saint Peter's Roman fane; and the other bones
Of like proportion, so that from above
The bank, which girdled him below, such height
Arose his stature, that three Frieslanders
Had striven in vain to reach but to his hair.
Full thirty ample palms was he exposed
Downward from whence a man his garment loops.
"Raphel baï ameth, sabì almì:"
So shouted his fierce lips, which sweeter hymns
Became not; and my guide addressed him thus:
"O senseless spirit! let thy horn for thee
Interpret: therewith vent thy rage, if rage
Or other passion wring thee. Search thy neck,
There shalt thou find the belt that binds it on.
Spirit confused! lo, on thy mighty breast
Where hangs the baldrick!" Then to me he spake:
"He doth accuse himself. Nimrod is this,
Through whose ill counsel in the world no more
One tongue prevails. But pass we on, nor waste
Our words; for so each language is to him,
As his to others, understood by none."
Then to the leftward turning sped we forth,
And at a sling's throw found another shade
Far fiercer and more huge. I cannot say
What master hand had girt him; but he held
Behind the right arm fettered, and before,
The other, with a chain, that fastened him
From the neck down; and five times round his form
Apparent met the wreathed links. "This proud one
Would of his strength against almighty Jove
Make trial," said my guide: "whence he is thus
Requited: Ephialtes him they call.

53. This bronze pine cone formerly crowned the summit of the mole of Adrian (Castello di Sant' Angelo), and is now in the "giardino della pina" in the Vatican. In Dante's day it was located beneath the portico of the Vatican. The original has simply, *la pina di San Pietro a Roma*. Cary has lengthened out the line, and incorrectly, for it did *not* "top Saint Peter's Roman fane."

57. The Frieslanders were supposed to be especially tall as a race.

61. These words are uttered by Nimrod, and we may assume that Dante meant them to be meaningless. See ll. 73, 74.

70. Cf. Gen. x. 8–10; and Brunetto Latini, — "Cil Nembrot edifia la tor Babel en Bablione, où avint la diversité des parleurs et la confusion des langages" (Chabaille's edition, p. 31).

85. Ephialtes was son of Neptune, and brother to Otus. Said to have been especially bold in the war of the giants against Jupiter. Cf. Homer, *Odyssey*, xi. 304 ff.

Great was his prowess, when the giants brought
Fear on the gods: those arms, which then he plied,
Now moves he never." Forthwith I returned:
"Fain would I, if 't were possible, mine eyes,
Of Briareus immeasurable, gained
Experience next." He answered: "Thou shalt see
Not far from hence Antæus, who both speaks
And is unfettered, who shall place us there
Where guilt is at its depth. Far onward stands
Whom thou wouldst fain behold, in chains, and made
Like to this spirit, save that in his looks
More fell he seems." By violent earthquake rocked
Ne'er shook a tower, so reeling to its base,
As Ephialtes. More than ever then
I dreaded death; nor than the terror more
Had needed, if I had not seen the cords
That held him fast. We, straightway journeying on,
Came to Antæus, who, five ells complete
Without the head, forth issued from the cave.
"O thou, who in the fortunate vale, that made
Great Scipio heir of glory, when his sword
Drove back the troop of Hannibal in flight,
Who thence of old didst carry for thy spoil
An hundred lions; and if thou hadst fought
In the high conflict on thy brethren's side,
Seems as men yet believed, that through thine arm
The sons of earth had conquered: now vouchsafe
To place us down beneath, where numbing cold
Locks up Cocytus. Force not that we crave
Or Tityus' help or Typhon's. Here is one
Can give what in this realm ye covet. Stoop
Therefore, nor scornfully distort thy lip.
He in the upper world can yet bestow
Renown on thee; for he doth live, and looks
For life yet longer, if before the time
Grace call him not unto herself." Thus spake
The teacher. He in haste forth stretched his hands
And caught my guide. Alcides whilom felt
That grapple, straitened sore. Soon as my guide
Had felt it, he bespake me thus: "This way,

90. Son of Uranus and Terra. According to tradition he had a hundred arms.

92. Son of Neptune and Terra. He lived on lions' flesh, and was invincible as long as he remained in contact with his mother, the Earth. Hercules discovered the source of his strength, and lifting him into the air crushed him.

105. The valley of the Bagradas, where Scipio, near Zama, conquered Hannibal. According to Lucan (iv. 590 ff. and 656 ff.) Antæus dwelt there.

110. The battle of the giants against Jupiter.

115. Tityus was the son of Jupiter, slain by Apollo for attempting to assault Latona.

Typhon was one of the giants destroyed by Jupiter, and buried beneath Mount Ætna. Cf. *Par.* viii. 74.

116. *I.e.* earthly fame.

123. *Alcides* = Hercules. See note to l. 92.

That I may clasp thee;" then so caught me up,
That we were both one burden. As appears
The tower of Carisenda, from beneath
Where it doth lean, if chance a passing cloud
So sail across, that opposite it hangs;
Such then Antæus seemed, as at mine ease
I marked him stooping. I were fain at times
To have past another way. Yet in the abyss,
That Lucifer with Judas low ingulfs,
Lightly he placed us; nor, there leaning, stayed;
But rose, as in a bark the stately mast.

CANTO XXXII.

ARGUMENT.

This Canto treats of the first, and, in part, of the second of those rounds, into which the ninth and last, or frozen circle, is divided. In the former, called Caïna, Dante finds Camicione de' Pazzi, who gives him an account of other sinners who are there punished; and in the next, named Antenora, he hears in like manner from Bocca degli Abbati who his fellow-sufferers are.

COULD I command rough rhymes and hoarse, to suit
That hole of sorrow o'er which every rock
His firm abutment rears, then might the vein
Of fancy rise full springing: but not mine
Such measures, and with faltering awe I touch
The mighty theme; for to describe the depth
Of all the universe, is no emprise
To jest with, and demands a tongue not used
To infant babbling. But let them assist
My song, the tuneful maidens, by whose aid
Amphion walled in Thebes; so with the truth
My speech shall best accord. Oh ill-starred folk!

128. One of the two famous towers of Bologna, built in 1110. It was higher in Dante's day, having been partly taken down about the middle of the fourteenth century.

2. The lowest circle of Hell, forming a frozen lake which slopes toward the body of Lucifer, fixed in the very centre of the earth. It is divided into four parts, where are punished four kinds of traitors: —

I. Caïna, containing those who have betrayed their own relatives.

II. Antenora, containing traitors to one's country.

III. Ptolomæa, containing traitors to one's friends.

IV. Judecca, containing traitors to one's benefactors.

8. "Nè da lingua, che chiami mamma, o babbo."

Dante, in his treatise *De Vulg. Eloq.*, speaking of words not admissible in the loftier, or, as he calls it, tragic style of poetry, says, "In quorum numero nec puerilia propter suam simplicitatem ut Mamma et Babbo," ii. 7.

10. By means of his lyre (the gift of the Muses) Amphion induced the rocks to come to Thebes and form a wall about it.

Beyond all others wretched! who abide
In such a mansion, as scarce thought finds words
To speak of, better had ye here on earth
Been flocks, or mountain goats. As down we stood
In the dark pit beneath the giants' feet,
But lower far than they, and I did gaze
Still on the lofty battlement, a voice
Bespake me thus: "Look how thou walkest. Take
Good heed, thy soles do tread not on the heads
Of thy poor brethren." Thereupon I turned,
And saw before and underneath my feet
A lake, whose frozen surface liker seemed
To glass than water. Not so thick a veil
In winter e'er hath Austrian Danube spread
O'er his still course, nor Tanais far remote
Under the chilling sky. Rolled o'er that mass
Had Tabernich or Pietrapana fallen,
Not e'en its rim had creaked. As peeps the frog
Croaking above the wave, what time in dreams
The village gleaner oft pursues her toil,
So, to where modest shame appears, thus low,
Blue pinched and shrined in ice the spirits stood,
Moving their teeth in shrill note like the stork.
His face each downward held; their mouth the cold,
Their eyes expressed the dolor of their heart.
A space I looked around, then at my feet
Saw two so strictly joined, that of their head
The very hairs were mingled. "Tell me ye,
Whose bosoms thus together press," said I,
"Who are ye?" At that sound their necks they bent;
And when their looks were lifted up to me,
Straightway their eyes, before all moist within,
Distilled upon their lips, and the frost bound
The tears betwixt those orbs, and held them there.
Plank unto plank hath never cramp closed up
So stoutly. Whence, like two enraged goats,
They clashed together: them such fury seized.
And one, from whom the cold both ears had reft,
Exclaimed, still looking downward: "Why on us
Dost speculate so long? If thou wouldst know
Who are these two, the valley, whence his wave

22. Cary has missed the point here. The *brethren* are the sons of Alberto, mentioned in l. 55, and not the sinners in general, here punished.

24. Lake Cocytus, the origin of which is described in Canto xiv. 114.

27. *Tanais* = the Don.

29. The identity of Mount Tabernich has not been established. Pietrapana is a group of mountains between the rivers Serchio and Magra, forming part of the Tuscan Apennines.

31. *What time* = on warm summer nights in harvest time.

33. *To where modest shame appears* = the face.

35. Their teeth chattered with cold.

53. Alessandro and Napoleone, sons of Alberto Alberti, who murdered each other. They

Bisenzio slopes, did for its master own
Their sire Alberto, and next him themselves.
They from one body issued: and throughout
Caïna thou mayst search, nor find a shade
More worthy in congealment to be fixed;
Not him, whose breast and shadow Arthur's hand
At that one blow dissevered; not Focaccia;
No, not this spirit, whose o'erjutting head
Obstructs my onward view: he bore the name
Of Mascheroni: Tuscan if thou be,
Well knowest who he was. And to cut short
All further question, in my form behold
What once was Camiccione. I await
Carlino here my kinsman, whose deep guilt
Shall wash out mine." A thousand visages
Then marked I, which the keen and eager cold
Had shaped into a doggish grin; whence creeps
A shivering horror o'er me, at the thought
Of those frore shallows. While we journeyed on
Toward the middle, at whose point unites
All heavy substance, and I trembling went
Through that eternal chilness, I know not
If will it were, or destiny, or chance,
But, passing 'midst the heads, my foot did strike
With violent blow against the face of one.
"Wherefore dost bruise me?" weeping he exclaimed,
"Unless thy errand be some fresh revenge
For Montaperto, wherefore troublest me?"
I thus: "Instructor, now await me here,
That I through him may rid me of my doubt:
Thenceforth what haste thou wilt." The teacher paused

were proprietors of the valley of Falterona, where the Bisenzio has its source, a river that falls into the Arno about six miles from Florence.

57. Caïna is derived from Cain, slayer of his brother Abel.

59. *Him* = Mordrec, natural son of King Arthur. When Arthur went to France to fight Lancelot, he left his treasure and Guinevere in charge of Mordrec. The latter proved false to his trust, and in the fight which ensued, was pierced by the lance of Arthur, "so that a ray of sunlight passed through the opening made by the lance," as the old romance of *Lancelot du Lac* describes it.

60. Foccaccia de' Cancellieri of Pistoia, member of the Bianchi party. He killed by treachery his cousin Detto de' Cancellieri.

63. Sassol Mascheroni of Florence, who killed treacherously the only son of his uncle in order to obtain his inheritance. He was nailed in a barrel and rolled through the streets of Florence, and afterwards beheaded.

66. Camiccione de' Pazzi of Valdarno, by whom his kinsman Ubertino was treacherously put to death.

67. One of the same family. His guilt was greater, having betrayed for money, in 1302, the castle of Piantrevigne to the Neri.

72. Cary uses the obsolete word *frore* for the once more usual (though likewise obsolete) *froru* = frozen, to translate *gelati*.

73. The centre of gravity of the earth.

81. At the battle of Montaperto, in 1260, Bocca degli Abati traitorously cut off the hand of the Guelph standard-bearer, Jacopo Nacca de' Pazzi. In consequence of the confusion caused by this act, the Guelphs were defeated.

83. Dante suspects this to be the traitor Bocca, and wishes to make sure of it.

And to that shade I spake, who bitterly
Still cursed me in his wrath. "What art thou, speak,
That railest thus on others?" He replied:
"Now who art thou, that smiting others' cheeks,
Through Antenora roamest, with such force
As were past sufferance, wert thou living still?"
"And I am living, to thy joy perchance,"
Was my reply, "if fame be dear to thee,
That with the rest I may thy name enroll."
"The contrary of what I covet most,"
Said he, "thou tender'st: hence! nor vex me more.
Ill knowest thou to flatter in this vale."
Then seizing on his hinder scalp I cried:
"Name thee, or not a hair shall tarry here."
"Rend all away," he answered, "yet for that
I will not tell, nor show thee, who I am,
Though at my head thou pluck a thousand times."
Now I had grasped his tresses, and stript off
More than one tuft, he barking, with his eyes
Drawn in and downward, when another cried,
"What ails thee, Bocca? Sound not loud enough
Thy chattering teeth, but thou must bark outright?
What devil wrings thee?"—"Now," said I, "be dumb,
Accursed traitor! To thy shame, of thee
True tidings will I bear."—"Off!" he replied;
"Tell what thou list: but, as thou scape from hence,
To speak of him whose tongue hath been so glib,
Forget not: here he wails the Frenchman's gold.
'Him of Duera,' thou canst say, 'I marked,
Where the starved sinners pine.' If thou be asked
What other shade was with them, at thy side
Is Beccaria, whose red gorge disdained
The biting axe of Florence. Further on,
If I misdeem not, Soldanieri bides,
With Ganelon, and Tribaldello, him

89. Antenora (from Antenor, a Trojan, whose friendliness toward the Greeks amounted to treason) is the second division of Cocytus, that of traitors to their country.

94. Elsewhere in Hell the souls desired to be remembered on earth; not so the traitors.

113. Buoso of Cremona, of the family of Duera, who was bribed by Guy de Montfort to leave a pass between Piedmont and Parma, with the defence of which he had been entrusted by the Ghibellines, open to the army of Charles of Anjou, 1265, at which the people of Cremona were so enraged that they extirpated the whole family.

114. *Starved* is used here in the Spenserian sense of "perish with cold." The original has *stanno freschi* = stand cold.

116. Abbot of Vallombrosa, who was Pope Alexander IV.'s legate at Florence, where his intrigues in favor of the Ghibellines being discovered, he was beheaded.

118. "Gianni Soldanieri," says Villani, vii. 14, "put himself at the head of the people, in the hopes of rising into power, not aware that the result would be mischief to the Ghibelline party and his own ruin; an event which seems ever to have befallen him who has headed the populace in Florence." This happened in 1266.

119. Ganelon was the betrayer of Charle-

Who oped Faenza when the people slept."
We now had left him, passing on our way,
When I beheld two spirits by the ice
Pent in one hollow, that the head of one
Was cowl unto the other; and as bread
Is ravened up through hunger, the uppermost
Did so apply his fangs to the other's brain,
Where the spine joins it. Not more furiously
On Menalippus' temples Tydeus gnawed,
Than on that skull and on its garbage he.
"O thou! who show'st so beastly sign of hate
'Gainst him thou prey'st on, let me hear," said I,
"The cause, on such condition, that if right
Warrant thy grievance, knowing who ye are,
And what the color of his sinning was,
I may repay thee in the world above,
If that, wherewith I speak, be moist so long."

CANTO XXXIII.

ARGUMENT.

The Poet is told by Count Ugolino della Gherardesca of the cruel manner in which he and his children were famished in the tower at Pisa, by command of the Archbishop Ruggieri. He next discourses of the third round, called Ptolomæa, wherein those are punished who have betrayed others under the semblance of kindness; and among these he finds the Friar Alberigo de' Manfredi, who tells him of one whose soul was already tormented in that place, though his body appeared still to be alive upon the earth, being yielded up to the governance of a fiend.

His jaws uplifting from their fell repast,
That sinner wiped them on the hairs o' the head,
Which he behind had mangled, then began:
"Thy will obeying, I call up afresh
Sorrow past cure; which, but to think of, wrings
My heart, or ere I tell on't. But if words,
That I may utter, shall prove seed to bear
Fruit of eternal infamy to him,

magne, and by his treason brought about the disaster of Roncesvalles.

He is a common instance of treachery with the poets of the Middle Ages.

"Trop son fol e mal pensant,
Pis Valent que Guenelon."
Thibaut, Roi de Navarre.

"O new Scariot and new Ganilion,
O false dissembler," etc.
Chaucer, Nonne's Prieste's Tale.

Tribaldello (or Tebaldello) betrayed the city of Faenza by opening one of the gates to the Bolognese.

128. Tydeus was one of the seven kings before Thebes. He was mortally wounded in battle by Menalippus, but himself killed the latter. Before his death he called for the head of his enemy and gnawed it with his teeth. See Statius, *Theb.* viii. 749 ff.

136. *I.e.* his tongue.

The traitor whom I gnaw at, thou at once
Shalt see me speak and weep. Who thou mayst be
I know not, nor how here below art come:
But Florentine thou seemest of a truth,
When I do hear thee. Know, I was on earth
Count Ugolino, and the Archbishop he,
Ruggieri. Why I neighbor him so close,
Now list. That through effect of his ill thoughts
In him my trust reposing, I was ta'en
And after murdered, need is not I tell.
What therefore thou canst not have heard, that is,
How cruel was the murder, shalt thou hear,
And know if he have wronged me. A small grate
Within that mew, which for my sake the name
Of famine bears, where others yet must pine,
Already through its opening several moons
Had shown me, when I slept the evil sleep
That from the future tore the curtain off.
This one, methought, as master of the sport,
Rode forth to chase the gaunt wolf, and his whelps,
Unto the mountain which forbids the sight
Of Lucca to the Pisan. With lean brachs
Inquisitive and keen, before him ranged
Lanfranchi with Sismondi and Gualandi.
After short course the father and the sons
Seemed tired and lagging, and methought I saw
The sharp tusks gore their sides. When I awoke,
Before the dawn, amid their sleep I heard
My sons (for they were with me) weep and ask
For bread. Right cruel art thou, if no pang
Thou feel at thinking what my heart foretold;
And if not now, why use thy tears to flow?
Now had they wakened; and the hour drew near
When they were wont to bring us food; the mind

24. Ugolino della Gherardesca, count of Donoratico, a noble Guelph of Pisa, who, in union with Archbishop Ruggieri degli Ubaldini, drove from Pisa his grandson Nino de' Visconti, judge of Gallura, and made himself master of the city in his place. But the archbishop, moved by envy, or party hatred, or by a spirit of revenge, raised a great crowd of people, and aided by certain noble families — the Gualandi, the Sismondi, and the Lanfranchi — attacked the house of Ugolino and made him prisoner, together with his two sons Gaddo and Uguccione, and his two grandsons Brigata and Anselmuccio. The unfortunate prisoners were shut up in the tower of the Gualandi, and after seven months' imprisonment they were starved to death, the archbishop making the people believe that Ugolino was a traitor, and that he had been bribed to surrender certain castles to the Florentines and Luccans.

22. *Mew* = *muda* = cage for hawks while moulting. This tower is called *Torre del Fame*, and the substructure may still be seen in Pisa.

24. *Several moons* = several months.

27. *This one* = Ruggieri.

28. *Wolf* = Ugolino himself; the whelps are his sons and grandsons.

29. The mountain of San Giuliano between Pisa and Lucca.

30. *Brachs* = hounds.

32. Three Ghibelline nobles of Pisa.

36. Dante often refers to the belief that dreams just before dawn come true. Cf. *Hell*, xxvi. 7, 8.

Of each misgave him through his dream, and I
Heard, at its outlet underneath locked up
The horrible tower: whence, uttering not a word,
I looked upon the visage of my sons.
I wept not: so all stone I felt within.
They wept: and one, my little Anselm, cried,
'Thou lookest so! Father, what ails thee?' Yet
I shed no tear, nor answered all that day
Nor the next night, until another sun
Came out upon the world. When a faint beam
Had to our doleful prison made its way,
And in four countenances I descried
The image of my own, on either hand
Through agony I bit; and they, who thought
I did it through desire of feeding, rose
O' the sudden, and cried, 'Father, we should grieve
Far less, if thou wouldst eat of us: thou gavest
These weeds of miserable flesh we wear;
And do thou strip them off from us again.'
Then, not to make them sadder, I kept down
My spirit in stillness. That day and the next
We all were silent. Ah, obdurate earth!
Why open'dst not upon us? When we came
To the fourth day, then Gaddo at my feet
Outstretched did fling him, crying, 'Hast no help
For me, my father!' There he died; and e'en
Plainly as thou seest me, saw I the three
Fall one by one 'twixt the fifth day and the sixth:
Whence I betook me, now grown blind, to grope
Over them all, and for three days aloud
Called on them who were dead. Then, fasting got
The mastery of grief." Thus having spoke,
Once more upon the wretched skull his teeth
He fastened like a mastiff's 'gainst the bone,
Firm and unyielding. Oh, thou Pisa! shame
Of all the people, who their dwelling make
In that fair region, where the Italian voice
Is heard; since that thy neighbors are so slack
To punish, from their deep foundations rise
Capraia and Gorgona, and dam up

48. Anselm was the youngest of all.

72. Instead of *three* days, Scartazzini reads *two*. So also, Philalethes and Norton; Longfellow, however, agrees with Cary.

73. *Then, fasting*, etc. This translation seems to indicate that Ugolino, overcome by fasting, devoured the flesh of his own children, an interpretation which Scartazzini discards as untenable. The meaning is simply that hunger killed him, what mere sorrow had not done.

79. "Del bel paese là, dove 'l sì suona."

Italy, as explained by Dante himself, in his treatise *De Vulg. Eloq.* i. 8. "Qui autem *Si* dicunt a prædictis finibus (Januensium) Orientalem (Meridionalis Europæ partem) tenent; videlicit usque ad promontorium illud Italiæ, qua sinus Adriatici maris incipit et Siciliam."

82. Small islands, near the mouth of the Arno.

The mouth of Arno; that each soul in thee
May perish in the waters. What if fame
Reported that thy castles were betrayed
By Ugolino, yet no right hadst thou
To stretch his children on the rack. For them,
Brigata, Uguccione, and the pair
Of gentle ones, of whom my song hath told,
Their tender years, thou modern Thebes, did make
Uncapable of guilt. Onward we passed,
Where others, scarfed in rugged folds of ice,
Not on their feet were turned, but each reversed.
There, very weeping suffers not to weep;
For, at their eyes, grief, seeking passage, finds
Impediment, and rolling inward turns
For increase of sharp anguish: the first tears
Hang clustered, and like crystal visors show,
Under the socket brimming all the cup.
Now though the cold had from my face dislodged
Each feeling, as 't were callous, yet me seemed
Some breath of wind I felt. "Whence cometh this,"
Said I, "my Master? Is not here below
All vapor quenched?" — "Thou shalt be speedily,"
He answered, "where thine eyes shall tell thee whence,
The cause descrying of this airy shower."
Then cried out one, in the chill crust who mourned:
"O souls! so cruel, that the farthest post
Hath been assigned you, from this face remove
The hardened veil; that I may vent the grief
Impregnate at my heart, some little space,
Ere it congeal again." I thus replied:
"Say who thou wast, if thou wouldst have mine aid;
And if I extricate thee not, far down
As to the lowest ice may I descend."
"The friar Alberigo," answered he,
"Am I, who from the evil garden plucked
Its fruitage, and am here repaid, the date
More luscious for my fig." — "Hah!" I exclaimed,
"Art thou too dead?" — "How in the world aloft
It fareth with my body," answered he,

90. The atrocities committed against Ugolino are like those which rendered Thebes infamous in Grecian history.

92. *Scarfed* = wrapped.

99. "Riempion sotto il ciglio tutto il coppo." Here *ciglio* = eyebrow (not socket, as Cary translates), while *coppo* (cup) stands for socket.

102. As we shall see later, this wind comes from the wings of Lucifer.

116. Alberigo de' Manfredi of Faenza, one of the Frati Godenti, Joyous Friars, who having quarrelled with some of his brotherhood, under pretence of wishing to be reconciled, invited them to a banquet, at the conclusion of which he called for the fruit, a signal for the assassins to rush in and dispatch those whom he had marked for destruction. Hence, adds Landino, it is said proverbially of one who has been stabbed, that he has had some of the friar Alberigo's fruit. Thus Pulci, *Morg. Magg.* c. xxv.:

"Le frutte amare di frate Alberico."

"I am right ignorant. Such privilege
Hath Ptolomea, that oft-times the soul
Drops hither, ere by Atropos divorced.
And that thou mayst wipe out more willingly
The glazed tear-drops that o'erlay mine eyes,
Know that the soul, that moment she betrays,
As I did, yields her body to a fiend
Who after moves and governs it at will,
Till all its time be rounded: headlong she
Falls to this cistern. And perchance above
Doth yet appear the body of a ghost,
Who here behind me winters. Him thou know'st,
If thou but newly art arrived below.
The years are many that have past away,
Since to this fastness Branca Doria came."
"Now," answered I, "methinks thou mockest me,
For Branca Doria never yet hath died,
But doth all natural functions of a man,
Eats, drinks, and sleeps, and putteth raiment on."
He thus: "Not yet unto that upper foss
By th' evil talons guarded, where the pitch
Tenacious boils, had Michel Zanche reached,
When this one left a demon in his stead
In his own body, and of one his kin,
Who with him treachery wrought. But now put forth
Thy hand, and ope mine eyes." I oped them not.
Ill manners were best courtesy to him.
Ah Genoese! men perverse in every way,
With every foulness stained, why from the earth
Are ye not cancelled? Such an one of yours
I with Romagna's darkest spirit found,
As, for his doings, even now in soul
Is in Cocytus plunged, and yet doth seem
In body still alive upon the earth.

123. This circle is named Ptolomea from Ptolemy the son of Abubus, by whom Simon and his sons were murdered at a great banquet he had made for them. See 1 Maccabees, xvi. Or from Ptolemy, King of Egypt, the betrayer of Pompey the Great.

124. Atropos is that one of the three Fates who severs the thread of human life.

127. Dante probably has in mind here the words of the Gospel of John, xiii. 27. "And after the sop Satan entered into him."

136. The family of Doria was possessed of great influence in Genoa. Branca is said to have murdered his father-in-law, Michel Zanche, introduced in Canto xxii.

142. This refers to the pit of the barterers. See *Hell*, xxii.

152. Alberigo dei Manfredi of Faenza, a city situated in the province of Romagna. See l. 116.

CANTO XXXIV.

ARGUMENT.

In the fourth and last round of the ninth circle, those who have betrayed their benefactors are wholly covered with ice. And in the midst is Lucifer, at whose back Dante and Virgil ascend, till by a secret path they reach the surface of the other hemisphere of the earth, and once more obtain sight of the stars.

"THE banners of Hell's Monarch do come forth
Toward us; therefore look," so spake my guide,
"If thou discern him." As, when breathes a cloud
Heavy and dense, or when the shades of night
Fall on our hemisphere, seems viewed from far
A windmill, which the blast stirs briskly round;
Such was the fabric then methought I saw.
To shield me from the wind, forthwith I drew
Behind my guide: no covert else was there.
Now came I (and with fear I bid my strain
Record the marvel) where the souls were all
Whelmed underneath, transparent, as through glass
Pellucid the frail stem. Some prone were laid;
Others stood upright, this upon the soles,
That on his head, a third with face to feet
Arched like a bow. When to the point we came,
Whereat my guide was pleased that I should see
The creature eminent in beauty once,
He from before me stepped and made me pause.
"Lo!" he exclaimed, "lo Dis; and lo the place,
Where thou hast need to arm thy heart with strength."
How frozen and how faint I then became,
Ask me not, reader! for I write it not;
Since words would fail to tell thee of my state.
I was not dead nor living. Think thyself,
If quick conception work in thee at all,
How I did feel. That emperor, who sways
The realm of sorrow, at mid breast from the ice
Stood forth; and I in stature am more like
A giant, than the giants are his arms.

1. In the original the first line of a Latin hymn to the cross is given, composed in the sixth century by Fortunatus de Ceneda, Bishop of Poitiers.

"Vexilla regis prodeunt,
Fulget crucis mysterium;
Quo carne carnis conditor
Suspensus est patibolo."

11. The fourth division of Cocytus, where are punished the traitors to their benefactors.

13. *Frail stem* is a circumlocution for the original *festuca* = straw.

18. Before his revolt Lucifer was the most beautiful of the angels. See *Purg.* xii. 22, 23; and *Par.* xix. 45, 46.

20. *Dis* = Lucifer, as in *Hell*, xi. 68. Cf. also *Æn.* vi. 127, 269, 397.

30. This translation is ambiguous. The original, —

"E più con un gigante io mi convegno
Che i giganti non fan con le sue bracchia,"

meaning: "I am larger compared to a giant, than a giant is compared to his (Lucifer's) arms."

Mark now how great that whole must be, which suits
With such a part. If he were beautiful
As he is hideous now, and yet did dare
To scowl upon his Maker, well from him
May all our misery flow. Oh what a sight!
How passing strange it seemed, when I did spy
Upon his head three faces: one in front
Of hue vermilion, the other two with this
Midway each shoulder joined and at the crest;
The right 'twixt wan and yellow seemed; the left
To look on, such as come from whence old Nile
Stoops to the lowlands. Under each shot forth
Two mighty wings, enormous as became
A bird so vast. Sails never such I saw
Outstretched on the wide sea. No plumes had they,
But were in texture like a bat; and these
He flapped i' th' air, that from him issued still
Three winds, wherewith Cocytus to its depth
Was frozen. At six eyes he wept: the tears
Adown three chins distilled with bloody foam.
At every mouth his teeth a sinner champed,
Bruised as with ponderous engine; so that three
Were in this guise tormented. But far more
Than from that gnawing, was the foremost panged
By the fierce rending, whence oft-times the back
Was stript of all its skin. "That upper spirit,
Who hath worst punishment," so spake my guide,
"Is Judas, he that hath his head within
And plies the feet without. Of th' other two,
Whose heads are under, from the murky jaw
Who hangs, is Brutus: lo! how he doth writhe
And speaks not. The other, Cassius, that appears
So large of limb. But night now re-ascends;
And it is time for parting. All is seen."

37. Dante probably meant by these three faces to indicate the three parts of the world then known, — Europe ("of vermilion hue"), Asia ("'twixt wan and yellow"), and Africa ("such as come," etc.).

Others interpret them to mean envy, anger, and melancholy, whence Milton, —

"Each passion dimmed his face
Thrice changed with pale ire, envy and despair." *P. L.* iv. 144.

44. "His sail-broad vans
He spreads for flight."
Milton, P. L. ii. 927.

Cf. also, Spenser, —

"His flaggy winges, when forth he did display,
Were like two sayles." *F. Q.* i. xi. 10.

51. These three sinners are the arch-traitors of the world. While at first sight it might seem strange to find Brutus and Cassius in the same category as Judas, the reason seems clear when we remember Dante's theory of the relations between the Roman Empire and the Church. Judas betrayed the founder of the Church, our Saviour, while Brutus and Cassius betrayed Cæsar, the founder of the Roman Empire. The theory that the latter was foreordained by God to rule the world in temporal matters runs all through the *Divine Comedy*, and is treated of at length in *De Monarchiâ*.

63. *So large of limb* = *sì membruto*. Plutarch says J. Cæsar was thin. Cf. Shakespeare, —

"Yond Cassius has a lean and hungry look."
J. Cæsar, i. 2.

64. It was evening when the poets had entered

I clipped him round the neck; for so he bade:
And noting time and place, he, when the wings
Enough were oped, caught fast the shaggy sides,
And down from pile to pile descending stepped
Between the thick fell and the jagged ice.
Soon as he reached the point, whereat the thigh
Upon the swelling of the haunches turns,
My leader there, with pain and struggling hard,
Turned round his head where his feet stood before,
And grappled at the fell as one who mounts;
That into hell methought we turned again.
"Expect that by such stairs as these," thus spake
The teacher, panting like a man forespent,
"We must depart from evil so extreme:"
Then at a rocky opening issued forth,
And placed me on the brink to sit, next joined
With wary step my side. I raised mine eyes,
Believing that I Lucifer should see
Where he was lately left, but saw him now
With legs held upward. Let the grosser sort,
Who see not what the point was I had passed,
Bethink them if sore toil oppressed me then.
"Arise," my master cried, "upon thy feet.
The way is long, and much uncouth the road;
And now within one hour and half of noon
The sun returns." It was no palace-hall
Lofty and luminous wherein we stood,
But natural dungeon where ill-footing was
And scant supply of light. "Ere from the abyss
I separate," thus when risen I began:
"My guide! vouchsafe few words to set me free
From error's thraldom. Where is now the ice?
How standeth he in posture thus reversed?
And how from eve to morn in space so brief
Hath the sun made his transit?" He in few
Thus answering spake: "Thou deemest thou art still
On the other side the centre, where I grasped
The abhorred worm that boreth through the world.
Thou wast on the other side, so long as I

the gate of Hell. Since "night now reascends" they have spent just twenty-four hours in passing through the infernal regions.

84. *The grosser sort* = *la gente grossa* = ignorant people.

85. The earth's centre. Of course in passing this point they passed into the other hemisphere, which according to Dante is covered by the great southern ocean, in which Mount Purgatory is the only land.

88. *Uncouth* = *malvagio* = difficult.

89. The early church divided the day into four parts, — tierce, sext, nones, and vespers. The tierce begins at sunrise, hence "Il sole a mezza terza riede," means the sun is an hour and a half high. Cary's translation is not very clear.

98. The poets had only spent a short time in climbing over Lucifer's body; yet Virgil says it is now morning, whereas when they had left Judecca, he had said it was evening. Dante has not yet thoroughly understood that he has changed hemispheres.

Descended; when I turned, thou didst o'erpass
That point, to which from every part is dragged
All heavy substance. Thou art now arrived
Under the hemisphere opposed to that,
Which the great continent doth overspread,
And underneath whose canopy expired
The Man, that was born sinless and so lived.
Thy feet are planted on the smallest sphere,
Whose other aspect is Judecca. Morn
Here rises, when there evening sets: and he,
Whose shaggy pile we scaled, yet standeth fixed,
As at the first. On this part he fell down
From heaven; and th' earth, here prominent before,
Through fear of him did veil her with the sea,
And to our hemisphere retired. Perchance,
To shun him, was the vacant space left here,
By what of firm land on this side appears,
That sprang aloof." There is a place beneath,
From Belzebub as distant, as extends
The vaulted tomb; discovered not by sight,
But by the sound of brooklet, that descends
This way along the hollow of a rock,
Which, as it winds with no precipitous course,
The wave hath eaten. By that hidden way
My guide and I did enter, to return
To the fair world: and heedless of repose
We climbed, he first, I following his steps,
Till on our view the beautiful lights of heaven
Dawned through a circular opening in the cave:
Thence issuing we again beheld the stars.

105. The centre of the earth.

110. Our Saviour.

111. This sphere forms the counterpart of Judecca, and is apparently of the same size and shape as the latter.

115. The general thought in these lines is as follows: Lucifer, hurled from Heaven, fell on the side of the earth opposite to Jerusalem and sank to the centre of gravity, where of course he remained fixed. The land which once formed the whole southern hemisphere now covered itself with the waters of the sea. The portion of the earth, which was thrust one side by the fall of Lucifer, leaped up (like splashing water) behind him and formed Mount Purgatory.

122. The way up to the foot of Purgatory is naturally as long as the whole depth of Hell.

133. Hell, Purgatory, and Paradise all end with the word *stars*.

THE DIVINE COMEDY.

Purgatory.

CANTO I.

ARGUMENT.

The Poet describes the delight he experienced at issuing a little before dawn from the infernal regions, into the pure air that surrounds the isle of Purgatory; and then relates how, turning to the right, he beheld four stars never seen before but by our first parents, and met on his left the shade of Cato of Utica, who, having warned him and Virgil what is needful to be done before they proceed on their way through Purgatory, disappears; and the two poets go towards the shore, where Virgil cleanses Dante's face with the dew, and girds him with a reed, as Cato had commanded.

O'ER better waves to speed her rapid course
The light bark of my genius lifts the sail,
Well pleased to leave so cruel sea behind;
And of that second region will I sing,
In which the human spirit from sinful blot
Is purged, and for ascent to Heaven prepares.
  Here, O ye hallowed Nine! for in your train
I follow, here the deadened strain revive;
Nor let Calliope refuse to sound
A somewhat higher song, of that loud tone
Which when the wretched birds of chattering note
Had heard, they of forgiveness lost all hope.
  Sweet hue of eastern sapphire, that was spread
O'er the serene aspect of the pure air,
High up as the first circle, to mine eyes

3. *Cruel sea* = Hell.
4 Purgatory.
8. *The deadened strain* = *la morta poesia*, so-called because it sang of Hell, the region of the dead.
9. Calliope was the Muse of Epic Poetry.
11. The reference is to the nine daughters of Pierus, King of Thessaly, who were changed into magpies for presuming to challenge the Muses to sing. Cf. *Ovid*, Met. V. 302 ff.
15. *The first circle* = the heaven of the moon or, according to some, the horizon.

Unwonted joy renewed, soon as I 'scaped
Forth from the atmosphere of deadly gloom,
That had mine eyes and bosom filled with grief.
The radiant planet, that to love invites,
Made all the orient laugh, and veiled beneath
The Pisces' light, that in his escort came.
To the right hand I turned, and fixed my mind
On the other pole attentive, where I saw
Four stars ne'er seen before save by the ken
Of our first parents. Heaven of their rays
Seemed joyous. O thou northern site! bereft
Indeed, and widowed, since of these deprived.
As from this view I had desisted, straight
Turning a little towards the other pole,
There from whence now the wain had disappeared,
I saw an old man standing by my side
Alone, so worthy of reverence in his look,
That ne'er from son to father more was owed.
Low down his beard, and mixed with hoary white,
Descended, like his locks, which, parting, fell
Upon his breast in double fold. The beams
Of those four luminaries on his face
So brightly shone, and with such radiance clear
Decked it, that I beheld him as the sun.
"Say who are ye, that stemming the blind stream,
Forth from the eternal prison-house have fled?"
He spoke and moved those venerable plumes.
"Who hath conducted, or with lantern sure
Lights you emerging from the depth of night,
That makes the infernal valley ever black?
Are the firm statutes of the dread abyss
Broken, or in high heaven new laws ordained,
That thus, condemned, ye to my caves approach?"
My guide, then laying hold on me, by words
And intimations given with hand and head,

19. Venus, at this season, the morning star.

21. The constellation of Pisces precedes that of Aries in which the sun now is. Hence the time is between one and two hours before sunrise.

24. These stars represent the four cardinal virtues, — Prudence, Justice, Fortitude, and Temperance. It is possible, however, that they may also allude to the Southern Cross, mentioned by Ptolemy in his *Almagest*, which was known to Dante.

25. Paradise is situated on the top of Mount Purgatory, which itself lies in the Southern hemisphere; hence Adam and Eve could have seen the four stars.

28. The North Pole.

30. *The wain* = Charles' wain = *ursa major*.

31. Cato of Utica. As a pagan, Dante ought to have placed him in Limbo; as a suicide, in the second round of the seventh circle of Hell. The reason why he is made the guardian of Purgatory is the great reverence which antiquity — and Dante himself — felt for him, as the type of the free citizen. Here he is used allegorically for true liberty — and this is what the souls in Purgatory are seeking. Dante probably had the line of Virgil also in mind.

"Secretosque pios; his dantem jura Catonem."

Æn. viii. 670.

42. *Plumes* = beard.

Made my bent knees and eye submissive pay
Due reverence; then thus to him replied:
"Not of myself I come; a Dame from heaven
Descending, him besought me in my charge
To bring. But since thy will implies, that more
Our true condition I unfold at large,
Mine is not to deny thee thy request.
This mortal ne'er hath seen the furthest gloom;
But erring by his folly had approached
So near, that little space was left to turn.
Then, as before I told, I was dispatched
To work his rescue; and no way remained
Save this which I have ta'en. I have displayed
Before him all the regions of the bad;
And purpose now those spirits to display,
That under thy command are purged from sin.
How I have brought him would be long to say.
From high descends the virtue, by whose aid
I to thy sight and hearing him have led.
Now may our coming please thee. In the search
Of liberty he journeys: that how dear,
They know who for her sake have life refused.
Thou knowest, to whom death for her was sweet
In Utica, where thou didst leave those weeds,
That in the last great day will shine so bright.
For us the eternal edicts are unmoved:
He breathes, and I of Minos am not bound,
Abiding in that circle, where the eyes
Of thy chaste Marcia beam, who still in look
Prays thee, O hallowed spirit! to own her thine.
Then by her love we implore thee, let us pass
Through thy seven regions; for which, best thanks
I for thy favor will to her return,
If mention there below thou not disdain."
"Marcia so pleasing in my sight was found,"
He then to him rejoined, "while I was there,
That all she asked me I was fain to grant.
Now that beyond the accursed stream she dwells,
She may no longer move me, by that law,

53. Beatrice. See *Hell*, ii. 54 ff.

58. *The furthest room* is not a good translation of the original, *ultima sera* = the last evening.

73. Cato (born 95 B.C.), after the battle of Pharsalia, retired to Utica, in North Africa, where he committed suicide in 46 B.C., on receiving the intelligence of the victory of Cæsar at Thapsus.

79. Marcia was the wife of Cato, but later became divorced from him and married Hortensius. At the death of the latter Marcia, according to Lucan, asked Cato to take her back as his wife.

—"Da fœdera prisci
Illibata tori; da tantum nomen inane
Connubii: liceat tumulo scripsisse, Catonis
Martia."

Phars. ii. 344.

Cf. also *Convito*, iv. 28.

82. The seven terraces of Purgatory.

Which was ordained me, when I issued thence.
Not so, if Dame from heaven, as thou sayst,
Moves and directs thee; then no flattery needs.
Enough for me that in her name thou ask.
Go therefore now: and with a slender reed
See that thou duly gird him, and his face
Lave, till all sordid stain thou wipe from thence.
For not with eye, by any cloud obscured,
Would it be seemly before him to come,
Who stands the foremost minister in heaven.
This islet all around, there far beneath,
Where the wave beats it, on the oozy bed
Produces store of reeds. No other plant,
Covered with leaves, or hardened in its stalk,
There lives, not bending to the water's sway.
After, this way return not; but the sun
Will show you, that now rises, where to take
The mountain in its easiest ascent."
He disappeared; and I myself upraised
Speechless, and to my guide retiring close,
Toward him turned mine eyes. He thus began:
"My son! observant thou my steps pursue.
We must retreat to rereward; for that way
The champain to its low extreme declines."
The dawn had chased the matin hour of prime,
Which fled before it, so that from afar
I spied the trembling of the ocean stream.
We traversed the deserted plain, as one
Who, wandered from his track, thinks every step
Trodden in vain till he regain the path.
When we had come, where yet the tender dew
Strove with the sun, and in a place where fresh
The wind breathed o'er it, while it slowly dried;
Both hands extended on the watery grass
My master placed, in graceful act and kind.
Whence I of his intent before apprized,
Stretched out to him my cheeks suffused with tears.
There to my visage he anew restored
That hue which the dun shades of hell concealed.
Then on the solitary shore arrived,

94. The reed is the symbol of humility.

99. The word *foremost* here is ambiguous; it seems to mean "chief," while the original, *primo* (first) refers to the angel who guards the entrance to Purgatory proper.

106. The poets had arrived in Purgatory about two hours before sunrise; hence that length of time has been spent in looking around and in talking with Cato.

They are to circle the mountain from east to west.

126. Dante's cheeks, which had been stained by the fumes of Hell, and by the tears he had there shed, were now washed in the wet grass and restored to their natural color. The allegory is that the stains of sin must be washed away before the soul can begin to rise toward God.

That never sailing on its waters saw
Man that could after measure back his course,
He girt me in such manner as had pleased
Him who instructed; and O strange to tell!
As he selected every humble plant,
Wherever one was plucked another there
Resembling, straightway in its place arose.

CANTO II.

ARGUMENT.

They behold a vessel under conduct of an angel, coming over the waves with spirits to Purgatory, among whom, when the passengers have landed, Dante recognizes his friend Casella; but, while they are entertained by him with a song, they hear Cato exclaiming against their negligent loitering, and at that rebuke hasten forwards to the mountain.

Now had the sun to that horizon reached,
That covers, with the most exalted point
Of its meridian circle, Salem's walls;
And night, that opposite to him her orb
Rounds, from the stream of Ganges issued forth,
Holding the scales, that from her hands are dropt
When she reigns highest: so that where I was,
Aurora's white and vermeil-tinctured cheek
To orange turned as she in age increased.
Meanwhile we lingered by the water's brink,
Like men, who, musing on their road, in thought
Journey, while motionless the body rests.
When lo! as, near upon the hour of dawn,
Through the thick vapors Mars with fiery beam
Glares down in west, over the ocean floor;
So seemed, what once again I hope to view,
A light, so swiftly coming through the sea,
No winged course might equal its career.
From which when for a space I had withdrawn

135. Cf. Virgil, "Primo avulso non deficit alter." *Æn.* vi. 143.

1. Purgatory is antipodal to Jerusalem; the Ganges is, according to Dante, 90° distant from both. Hence the sun, which was rising in Purgatory, must be setting in Jerusalem, and it must be midnight on the Ganges.

6. The sun is in the constellation of Aries; hence Libra (which is 180° distant from the latter) must be in the zenith at midnight; hence night, which is here personified, is said to hold the scales in her hands. At the autumn equinox, however, when night *soverchia* (increases, *i.e.* begins to be longer than the day), the above state of things no longer holds true, for the sun, being itself then in the constellation Libra, causes the scales to "drop from the hands of night."

14. Cf. *Convito*, ii. 14. "He (Mars) appears more or less inflamed with heat, according to the thickness or rarity of the vapors that follow him."

Mine eyes, to make inquiry of my guide,
Again I looked, and saw it grown in size
And brightness: then on either side appeared
Something, but what I knew not, of bright hue,
And by degrees from underneath it came
Another. My preceptor silent yet
Stood, while the brightness, that we first discerned,
Opened the form of wings: then when he knew
The pilot, cried aloud, "Down, down; bend low
Thy knees; behold God's angel: fold thy hands:
Now shalt thou see true ministers indeed.
Lo, how all human means he sets at naught;
So that nor oar he needs, nor other sail
Except his wings, between such distant shores.
Lo! how straight up to heaven he holds them reared,
Winnowing the air with those eternal plumes,
That not like mortal hairs fall off or change."
As more and more toward us came, more bright
Appeared the bird of God, nor could the eye
Endure his splendor near: I mine bent down.
He drove ashore in a small bark so swift
And light, that in its course no wave it drank.
The heavenly steersman at the prow was seen,
Visibly written Blessed in his looks.
Within, a hundred spirits and more there sat.
"In Exitu Israel de Egypto,"
All with one voice together sang, with what
In the remainder of that hymn is writ.
Then soon as with the sign of holy cross
He blessed them, they at once leaped out on land:
He, swiftly as he came, returned. The crew,
There left, appeared astounded with the place,
Gazing around, as one who sees new sights.
From every side the sun darted his beams,
And with his arrowy radiance from mid heaven
Had chased the Capricorn, when that strange tribe,
Lifting their eyes toward us: "If ye know,
Declare what path will lead us to the mount."

23. *The bright hue*, in the original = *Un non sapea che bianco* = something, I knew not what, white. First he sees the wings, and then the garments of the angel, who guides the boat.

43. Instead of the reading translated here by Cary, —

"pa.ea beato per iscritto,"

Scartazzini reads, —

"faria beato pur descripto,"

that is, the angel would make blessed not only those who saw him, but those who heard or saw a description of him. Longfellow agrees with Cary; Norton with Scartazzini.

45. Psalm cxiv. Dante uses this Psalm in his letter to Can Grande della Scala to show the various ways of interpreting Scripture. The spiritual meaning here is the release of the soul from the bondage of sin into the glorious liberty of Christ.

55. Capricorn is 90° distant from the sun, now in Aries. Hence, when the sun rose above the horizon, Capricorn must have left the zenith; *i.e.* it is after sunrise.

Them Virgil answered: "Ye suppose, perchance,
Us well acquainted with this place: but here,
We, as yourselves, are strangers. Not long erst
We came, before you but a little space,
By other road so rough and hard, that now
The ascent will seem to us as play." The spirits,
Who from my breathing had perceived I lived,
Grew pale with wonder. As the multitude
Flock round a herald sent with olive branch,
To hear what news he brings, and in their haste
Tread one another down; e'en so at sight
Of me those happy spirits were fixed, each one
Forgetful of its errand to depart
Where, cleansed from sin, it might be made all fair.
Then one I saw darting before the rest
With such fond ardor to embrace me, I
To do the like was moved. O shadows vain!
Except in outward semblance: thrice my hands
I clasped behind it, they as oft returned
Empty into my breast again. Surprise
I need must think was painted in my looks,
For that the shadow smiled and backward drew.
To follow it I hastened, but with voice
Of sweetness it enjoined me to desist.
Then who it was I knew, and prayed of it,
To talk with me it would a little pause.
It answered: "Thee as in my mortal frame
I loved, so loosed from it I love thee still,
And therefore pause: but why walkest thou here?"
"Not without purpose once more to return,
Thou findest me, my Casella, where I am,
Journeying this way;" I said: "but how of thee
Hath so much time been lost?" He answered straight:
"No outrage hath been done to me, if he,
Who when and whom he chooses takes, hath oft
Denied me passage here; since of just will
His will he makes. These three months past indeed,

62. The road by which they had left Hell.

64. Cf. *Hell*, xxiii. 89.

75. "Ter conatus ibi collo dare brachia circum,
Ter frustra comprensa manus effugit imago;
Par levibus ventis volucrique simillima somno."
Virg. Æn. ii. 794.

88. A celebrated singer of Florence; he seems to have been Dante's friend and probably set some of the Poet's songs to music. Milton alludes to this passage in his sonnet to Henry Lawes.

"Dante shall give fame leave to set thee higher
Than his Casella, whom he wooed to sing,
Met in the milder shades of Purgatory."

The words *where I am*, refer to Purgatory, and Dante means he will endeavor so to live that when he dies he may return hither.

90. Casella being dead some time, Dante asks him how it is that he has only just arrived in Purgatory.

91. *He* = the angel-boatman.

94. Refers to the Jubilee of Boniface VIII., which began Christmas, 1299. Even the dead seemed to have enjoyed the special indulgences of that occasion.

He, whoso chose to enter, with free leave
Hath taken; whence I wandering by the shore
Where Tiber's wave grows salt, of him gained kind
Admittance, at that river's mouth, toward which
His wings are pointed; for there always throng
All such as not to Acheron descend."
  Then I: "If new law taketh not from thee
Memory or custom of love-tuned song,
That whilom all my cares had power to 'suage;
Please thee therewith a little to console
My spirit, that encumbered with its frame,
Travelling so far, of pain is overcome."
  "Love, that discourses in my thoughts," he then
Began in such soft accents, that within
The sweetness thrills me yet. My gentle guide,
And all who came with him, so well were pleased,
That seemed naught else might in their thoughts have room.
  Fast fixed in mute attention to his notes
We stood, when lo! that old man venerable
Exclaiming, "How is this, ye tardy spirits?
What negligence detains you loitering here?
Run to the mountain to cast off those scales,
That from your eyes the sight of God conceal."
  As a wild flock of pigeons, to their food
Collected, blade or tares, without their pride
Accustomed, and in still and quiet sort,
If aught alarm them, suddenly desert
Their meal, assailed by more important care;
So I that new-come troop beheld, the song
Deserting, hasten to the mountain's side,
As one who goes, yet, where he tends, knows not.
  Nor with less hurried step did we depart.

96. From this passage we learn that all the saved gather at the mouth of the Tiber, and are thence carried to Purgatory. Undoubtedly reference is made to the Church of Rome, through which alone salvation can be obtained.

107. "Amor che nella mente mi ragiona."
This is the first verse of the canzone in the third Treatise of Dante's *Convito*.

113. Cato.

116. Scales of sin.

CANTO III.

ARGUMENT.

Our Poet, perceiving no shadow except that cast by his own body, is fearful that Virgil has deserted him; but he is freed from that error, and both arrive together at the foot of the mountain: on finding it too steep to climb, they inquire the way from a troop of spirits that are coming towards them, and are by them shown which is the easiest ascent. Manfred, King of Naples, who is one of these spirits, bids Dante inform his daughter Costanza, Queen of Aragon, of the manner in which he had died.

THEM sudden flight had scattered o'er the plain,
Turned towards the mountain, whither reason's voice
Drives us: I, to my faithful company
Adhering, left it not. For how, of him
Deprived, might I have sped? or who, beside,
Would o'er the mountainous tract have led my steps?
He, with the bitter pang of self-remorse,
Seemed smitten. O clear conscience, and upright!
How doth a little failing wound thee sore.
Soon as his feet desisted (slackening pace)
From haste, that mars all decency of act,
My mind, that in itself before was wrapt,
Its thought expanded, as with joy restored;
And full against the steep ascent I set
My face, where highest to heaven its top o'erflows.
The sun, that flared behind, with ruddy beam
Before my form was broken; for in me
His rays resistance met. I turned aside
With fear of being left, when I beheld
Only before myself the ground obscured.
When thus my solace, turning him around,
Bespake me kindly: "Why distrustest thou?
Believest not I am with thee, thy sure guide?
It now is evening there, where buried lies

2. Mount Purgatory.

3. *Faithful company* = Virgil.

5. It will be remembered that Virgil is the symbol of human reason, which of itself tells us we ought to purge ourselves of sin.

7. The reproof of Cato had been directed to the spirits, but Virgil also feels remorse at his delay.

11. Haste is inconsistent with dignity of appearance.

12. Dante's mind, which had been preoccupied by Casella's song, or by the reproofs of Cato, now was attracted by the scene before him.

15. *O'erflows.* So Cary translates *dislaga*, taking the latter word as a synonym of *stendersi* = to extend. It more probably means to rise from the lake or sea. Cf. *Par.* xxvi. 138, where Purgatory is spoken of as the mount *che si leva più dall' onda* = "most high above the waters."

17. Dante alone threw a shadow, since Virgil's body being spiritual, offered no resistance to the sun's rays.

24. It is about two hours after sunrise in Purgatory; in Jerusalem — its antipodes — it is two hours after sunset; hence in Naples, where Virgil's body had been brought from Brun-

The body in which I cast a shade, removed
To Naples from Brundusium's wall. Nor thou
Marvel, if before me no shadow fall,
More than that in the skyey element
One ray obstructs not other. To endure
Torments of heat and cold extreme, like frames
That virtue hath disposed, which, how it works,
Wills not to us should be revealed. Insane,
Who hopes our reason may that space explore,
Which holds three persons in one substance knit.
Seek not the wherefore, race of human kind;
Could ye have seen the whole, no need had been
For Mary to bring forth. Moreover, ye
Have seen such men desiring fruitlessly;
To whose desires, repose would have been given,
That now but serve them for eternal grief.
I speak of Plato, and the Stagirite,
And others many more." And then he bent
Downwards his forehead, and in troubled mood
Broke off his speech. Meanwhile we had arrived
Far as the mountain's foot, and there the rock
Found of so steep ascent, that nimblest steps
To climb it had been vain. The most remote,
Most wild, untrodden path, in all the tract
'Twixt Lerici and Turbia, were to this
A ladder easy and open of access.
"Who knows on which hand now the steep declines,"
My master said, and paused; "so that he may
Ascend, who journeys without aid of wing?"
And while, with looks directed to the ground,
The meaning of the pathway he explored,
And I gazed upward round the stony height;
On the left hand appeared to us a troop

disium, and which, according to Dante is 45° west of Jerusalem, it is that hour of the close of day called by the ancients *vespero*, translated by Cary as evening.

28. According to the astronomy of his time, Dante conceives the nine heavens as so many crystalline spheres, which allow the light freely to pass through them.

30. All spirits in Hell have a body like Virgil's, which although incorporeal are capable of suffering torments like the human body. How this may be, says Virgil, is a mystery which Dante need not hope to understand any more than he understands the Trinity.

35. Aristotle distinguished between two kinds of knowledge, known among the scholastics as *scire quia* = knowledge that a thing is; and *scire propter quid* = knowledge why a thing is. Virgil tells us here that we must be content to know the former. If we knew all things there would have been no need of revelation or of the coming of Christ.

38. The spirits in Limbo. See *Hell*, iv. 39, "desiring without hope."

41. The original has simply *Aristotile*. Cary uses the title usually applied to the philosopher, from Stagira, in Macedonia, where he was born.

43. Virgil remembers his own sad fate, as one of these hopeless spirits in Limbo.

49. Lerici is an ancient castle on the Mediterranean to the right of the Gulf of Spezia. Turbia is a village near Monaco. These two places mark the extremes of the Riviera. The rocky nature of this part of the coast is well known.

Of spirits, that toward us moved their steps;
Yet moving seemed not, they so slow approached.
I thus my guide addressed: "Upraise thine eyes:
Lo! that way some, of whom thou mayst obtain
Counsel, if of thyself thou find'st it not."
Straightway he looked, and with free speech replied:
"Let us tend thither: they but softly come.
And thou be firm in hope, my son beloved."
Now was that crowd from us distant as far,
(When we some thousand steps, I say, had past,)
As at a throw the nervous arm could fling;
When all drew backward on the massy crags
Of the steep bank, and firmly stood unmoved,
As one, who walks in doubt, might stand to look.
"O spirits perfect! O already chosen!"
Virgil to them began: "by that blest peace,
Which, as I deemed, is for you all prepared,
Instruct us where the mountain low declines,
So that attempt to mount it be not vain.
For who knows most, him loss of time most grieves."
As sheep, that step from forth their fold, by one,
Or pairs, or three at once; meanwhile the rest
Stand fearfully, bending the eye and nose
To ground, and what the foremost does, that do
The others, gathering round her if she stops,
Simple and quiet, nor the cause discern;
So saw I moving to advance the first,
Who of that fortunate crew were at the head,
Of modest mien, and graceful in their gait.
When they before me had beheld the light
From my right side fall broken on the ground,
So that the shadow reached the cave; they stopped,
And somewhat back retired: the same did all
Who followed, though unweeting of the cause.
"Unasked of you, yet freely I confess,
This is a human body which ye see.
That the sun's light is broken on the ground,
Marvel not: but believe, that not without
Virtue derived from Heaven, we to climb
Over this wall aspire." So them bespake
My master; and that virtuous tribe rejoined:
"Turn, and before you there the entrance lies;"
Making a signal to us with bent hands.

68. *Nervous arm* = *buon gittator* = a good thrower.

77. A similar thought occurs in the *Convito*, iv. 2. "For all our sorrows, . . . proceed from not knowing the use of time."

78. Dante says in the *Convito*, i. 11, that "I once saw many (sheep) leap into a well, because one, which thought, perhaps, it was leaping over a wall, did it first."

100. *With bent hands* = *coi dossi delle mani* = with the backs of their hands.

Then of them one began. "Whoe'er thou art,
Who journey'st thus this way, thy visage turn;
Think if me elsewhere thou hast ever seen."
I towards him turned, and with fixed eye beheld.
Comely and fair, and gentle of aspect
He seemed, but on one brow a gash was marked.
When humbly I disclaimed to have beheld
Him ever: "Now behold!" he said, and showed
High on his breast a wound: then smiling spake.
"I am Manfredi, grandson to the Queen
Costanza: whence I pray thee, when returned,
To my fair daughter go, the parent glad
Of Aragonia and Sicilia's pride;
And of the truth inform her, if of me
Aught else be told. When by two mortal blows
My frame was shattered, I betook myself
Weeping to him, who of free will forgives.
My sins were horrible: but so wide arms
Hath goodness infinite, that it receives
All who turn to it. Had this text divine
Been of Cosenza's shepherd better scanned,
Who then by Clement on my hunt was set,
Yet at the bridge's head my bones had lain,
Near Benevento, by the heavy mole
Protected; but the rain now drenches them,
And the wind drives, out of the kingdom's bounds,
Far as the stream of Verde, where, with lights
Extinguished, he removed them from their bed.
Yet by their curse we are not so destroyed,
But that the eternal love may turn, while hope
Retains her verdant blossom. True it is,
That such one as in contumacy dies

101. *One* = Manfred. See below.

105. An old historian says of him, "homo flavus, amœna facie, aspectu placibilis."

110. Manfred was natural son of Frederick II., but was afterward made legitimate. He was born in Sicily, 1231, and died in the battle of Benevento, February 26, 1266. Villani thus relates the facts of his burial, alluded to by Dante. "Dying excommunicated, King Charles did not allow of his being buried in sacred ground, but he was interred near the bridge of Benevento; and on his grave there was cast a stone by every one of the army, whence there was formed a great mound of stones. But some have said, that afterwards, by command of the Pope, the Bishop of Cosenza took up his body and sent it out of the kingdom, because it was the land of the Church; and that it was buried by the river Verde, on the borders of the kingdom and of Campagna. This, however, we do not affirm." (vii. 9.)

111. See *Par.* iii. 121.

112. Manfred's daughter was named Constance. She was the wife of Peter III. of Aragon, and mother of Frederick, King of Sicily, and James, King of Aragon. She is the queen mentioned in George Eliot's *How Liza loved the King*, and in A. de Musset's *Carmosine*.

114. "Tell her that I am in Purgatory." He had been excommunicated, and his friends might naturally believe him lost.

122. Pope Clement IV.

127. A river near Ascoli, that falls into the Tronto. The "extinguished lights" formed part of the ceremony at the interment of one excommunicated.

132. All those who have, in one way or another, neglected the use of the means of grace

Against the holy church, though he repent,
Must wander thirty-fold for all the time
In his presumption past; if such decree
Be not by prayers of good men shorter made.
Look therefore if thou canst advance my bliss;
Revealing to my good Costanza, how
Thou hast beheld me, and beside, the terms
Laid on me of that interdict; for here
By means of those below much profit comes."

CANTO IV.

ARGUMENT.

Dante and Virgil ascend the mountain of Purgatory, by a steep and narrow path pent in on each side by rock, till they reach a part of it that opens into a ledge or cornice. There seating themselves, and turning to the east, Dante wonders at seeing the sun on their left, the cause of which is explained to him by Virgil; and while they continue their discourse, a voice addresses them, at which they turn, and find several spirits behind the rock, and amongst the rest one named Belacqua, who had been known to our Poet on earth, and who tells that he is doomed to linger there on account of his having delayed his repentance to the last.

WHEN by sensations of delight or pain,
That any of our faculties hath seized,
Entire the soul collects herself, it seems
She is intent upon that power alone;
And thus the error is disproved, which holds
The soul not singly lighted in the breast.
And therefore when as aught is heard or seen,
That firmly keeps the soul toward it turned,
Time passes, and a man perceives it not.
For that, whereby we hearken, is one power:
Another that, which the whole spirit hath:

afforded by holy church until the end of life, are condemned to remain a certain time in Antepurgatory, before being allowed to begin the actual work of purgation. Here it is the excommunicated. In the following Cantos we shall see other classes of the negligent.

136. The doctrine of the efficacy of prayers in shortening the stay in Purgatory runs all through this part of the poem.

140. *Interdict* = being condemned to remain in Antepurgatory thirty times as long as he had been excommunicated.

1. In the following passage Dante refers to the theory of Plato, that the soul is threefold, — vegetative, sensitive, and intellectual (the error referred to in lines 5 and 6). This he disproves by showing that man, when he is occupied by any strong sensation, does not notice the passing of time. If the intellectual faculties were independent of the sensitive ones, their functions would not be interfered with by the latter. Since, however, we see one faculty bind or hinder the operation of another, it follows that the soul is not threefold, but single, and endowed with different faculties, any one of which can occupy man's sole attention, for the moment, to the exclusion of the others.

11. *Another that; i.e.* the faculty which is untouched by what is heard or seen is another power (*potenza*).

This is as it were bound, while that is free.
This found I true by proof, hearing that spirit,
And wondering; for full fifty steps aloft
The sun had measured, unobserved of me,
When we arrived where all with one accord
The spirits shouted, "Here is what ye ask."
A larger aperture oft-times is stopt,
With forked stake of thorn by villager,
When the ripe grape imbrowns, than was the path,
By which my guide, and I behind him close,
Ascended solitary, when that troop
Departing left us. On Sanleo's road
Who journeys, or to Noli low descends,
Or mounts Bismantua's height, must use his feet;
But here a man had need to fly, I mean
With the swift wing and plumes of high desire,
Conducted by his aid, who gave me hope,
And with light furnished to direct my way.
We through the broken rock ascended, close
Pent on each side, while underneath the ground
Asked help of hands and feet. When we arrived
Near on the highest ridge of the steep bank,
Where the plain level opened, I exclaimed,
"O Master! say, which way can we proceed."
He answered, "Let no step of thine recede.
Behind me gain the mountain, till to us
Some practised guide appear." That eminence
Was lofty, that no eye might reach its point;
And the side proudly rising, more than line
From the mid quadrant to the centre drawn.
I, wearied, thus began: "Parent beloved!
Turn and behold how I remain alone,
If thou stay not."—"My son!" he straight replied,
"Thus far put forth thy strength;" and to a track

12. This is bound, as it were, while the one "whereby we hearken," is free to exercise its activity. Cary does not seem to catch the meaning clearly here.

14. *Steps* = degrees. The sun travels 360° in twenty-four hours; hence if it has gone over 50° it is now three hours and twenty minutes after sunrise.

17. "Here is the place to ascend, which you asked about." See Canto iii. 75.

20. In autumn.

23. Sanleo is a small town on a steep and rocky hill in the ancient duchy of Urbino. In Dante's time, it could only be reached by a narrow path cut in the rocks.

24. Noli is situated on the *riviera di ponente* between Savona and Finale.

25. Village situated on a mountain of the same name, in the territory of Modena. The name is Bismantova, and not Bismantua, as Cary writes it. Burckhardt sees in this allusion proof that Dante was the first man to climb a mountain for the sake of the view.

41. The quadrant forms an angle of 90°. Half of that angle is 45°; this mountain is steeper than this. The steepest and most difficult part of Purgatory is at the foot. Hence the nature of the place, together with Dante's increased desire, makes the ascent more and more easy as he mounts higher.

45. *Track* = *balzo* = ledge. This is the first of the seven Terraces of Purgatory.

Pointed, that, on this side projecting, round
Circles the hill. His words so spurred me on,
That I, behind him, clambering, forced myself,
Till my feet pressed the circuit plain beneath.
There both together seated, turned we round
To eastward, whence was our ascent: and oft
Many beside have with delight looked back.
First on the nether shores I turned mine eyes,
Then raised them to the sun, and wondering marked
That from the left it smote us. Soon perceived
That poet sage, how at the car of light
Amazed I stood, where 'twixt us and the north
Its course it entered. Whence he thus to me:
"Were Leda's offspring now in company
Of that broad mirror, that high up and low
Imparts his light beneath, thou mightst behold
The ruddy Zodiac nearer to the Bears
Wheel, if its ancient course it not forsook.
How that may be, if thou wouldst think; within
Pondering, imagine Sion with this mount
Placed on the earth, so that to both be one
Horizon, and two hemispheres apart,
Where lies the path that Phaëthon ill knew
To guide his erring chariot: thou wilt see
How of necessity by this, on one,
He passes, while by that on the other side;
If with that clear view thine intellect attend."
"Of truth, kind teacher!" I exclaimed, "so clear
Aught saw I never, as I now discern,
Where seemed my ken to fail, that the mid orb
Of the supernal motion (which in terms
Of art is called the Equator, and remains
Still 'twixt the sun and winter) for the cause
Thou hast assigned, from hence toward the north
Departs, when those, who in the Hebrew land
Were dwellers, saw it towards the warmer part.
But if it please thee, I would gladly know,
How far we have to journey: for the hill

52. Wrong translation of the original, — "chè suole, a riguardar, giovare altrui." "For looking back always encourages one" (*i.e.* the traveller).

55. Those in the northern hemisphere (above the tropic of Cancer), looking toward the east, see the sun on their right. Dante being now in the southern hemisphere sees it on his left.

59. The original has simply, *Castore e Polluce*. The constellation of the Gemini is two signs of the zodiac further north than Aries. In the summer solstice the sun is in the former; hence, Virgil means that if it were now summer, Dante would see the sun still further north.

60. *High up and low.* The sun is now on one side of the equator, now on the other.

65. Purgatory and Jerusalem are antipodal; hence they have same horizon.

68. The ecliptic.

77. The "art" of astronomy.

78. Because when the sun is below the equator it is winter in the northern hemisphere, and *vice versa*.

81. Toward the south.

Mounts higher, than this sight of mine can mount."
He thus to me: "Such is this steep ascent,
That it is ever difficult at first,
But more a man proceeds, less evil grows.
When pleasant it shall seem to thee, so much
That upward going shall be easy to thee
As in a vessel to go down the tide,
Then of this path thou wilt have reached the end.
There hope to rest thee from thy toil. No more
I answer, and thus far for certain know."
As he his words had spoken, near to us
A voice there sounded: "Yet ye first perchance
May to repose you by constraint be led."
At sound thereof each turned; and on the left
A huge stone we beheld, of which nor I
Nor he before was ware. Thither we drew;
And there were some, who in the shady place
Behind the rock were standing, as a man
Through idleness might stand. Among them one,
Who seemed to be much wearied, sat him down,
And with his arms did fold his knees about,
Holding his face between them downward bent.
"Sweet Sir!" I cried, "behold that man who shows
Himself more idle than if laziness
Were sister to him." Straight he turned to us,
And, o'er the thigh lifting his face, observed,
Then in these accents spake: "Up then, proceed,
Thou valiant one." Straight who it was I knew;
Nor could the pain I felt (for want of breath
Still somewhat urged me) hinder my approach.
And when I came to him, he scarce his head
Uplifted, saying, "Well hast thou discerned,
How from the left the sun his chariot leads."
His lazy acts and broken words my lips
To laughter somewhat moved; when I began:
"Belacqua, now for thee I grieve no more.
But tell, why thou art seated upright there.
Waitest thou escort to conduct thee hence?
Or blame I only thine accustomed ways?"
Then he: "My brother! of what use to mount,
When, to my suffering, would not let me pass
The bird of God, who at the portal sits?
Behoves so long that heaven first bear me round

115. Belacqua has listened to the conversation between Dante and Virgil, and in these words good-naturedly banters the former for being so simple as not to understand why the sun is to the left of him.

119. Little is known of this man. He is said to have been a Florentine maker of musical instruments. From the context we may assume that he was notoriously lazy. Dante was his friend and is glad to see he is among the saved.

125. *Bird* = angel who guards the gate of Purgatory. See Canto ix. 70 ff.

126. Here we have a second class of those who, out of mere negligence, have put off their

Without its limits, as in life it bore;
Because I, to the end, repentant sighs
Delayed; if prayer do not aid me first,
That riseth up from heart which lives in grace,
What other kind avails, not heard in heaven?"
  Before me now the poet, up the mount
Ascending, cried: "Haste thee: for see the sun
Has touched the point meridian; and the night
Now covers with her foot Morocco's shore."

CANTO V.

ARGUMENT.

They meet with others, who had deferred their repentance till they were overtaken by a violent death, when sufficient space being allowed them, they were then saved; and amongst these, Jacopo del Cassero, Buonconte da Montefeltro, and Pia, a lady of Siena.

Now had I left those spirits, and pursued
The steps of my conductor; when behind,
Pointing the finger at me, one exclaimed:
"See, how it seems as if the light not shone
From the left hand of him beneath, and he,
As living, seems to be led on." Mine eyes
I at that sound reverting, saw them gaze,
Through wonder, first at me; and then at me
And the light broken underneath, by turns.
"Why are thy thoughts thus riveted," my guide
Exclaimed, "that thou hast slacked thy pace? or how
Imports it thee, what thing is whispered here?
Come after me, and to their babblings leave
The crowd. Be as a tower, that, firmly set,
Shakes not its top for any blast that blows.
He, in whose bosom thought on thought shoots out,
Still of his aim is wide, in that the one
Sicklies and wastes to naught the other's strength."
  What other could I answer, save "I come"?

repentance till late in life. They must remain in Antepurgatory as many years as they had lived on earth.

135. According to Dante Morocco is 90° west of Jerusalem, and Purgatory is 90° west of Morocco. Hence being noon in Purgatory it is midnight in Jerusalem and sunset in Morocco.

5. The Poets ascend the mountain from east to west (see Canto i. 105 ff.). Hence here the sun is to the right of Dante, and throws his shadow to the left. Cf. also Canto iv. 54, 55, where being turned to the east Dante sees the sun to his left.

14. Cf. Virgil,—

"Ille velut pelagi rupes immota resistit."
Æn. vii. 586.

16. These lines express exactly the weakness of Hamlet's character in Shakespeare's play.

I said it, somewhat with that color tinged,
Which oft-times pardon meriteth for man.
Meanwhile traverse along the hill there came,
A little way before us, some who sang
The "Miserere" in responsive strains.
When they perceived that through my body I
Gave way not for the rays to pass, their song
Straight to a long and hoarse exclaim they changed;
And two of them, in guise of messengers,
Ran on to meet us, and inquiring asked:
"Of your condition we would gladly learn."
To them my guide. "Ye may return, and bear
Tidings to them who sent you, that his frame
Is real flesh. If, as I deem, to view
His shade they paused, enough is answered them:
Him let them honor: they may prize him well."
Ne'er saw I fiery vapors with such speed
Cut through the serene air at fall of night,
Nor August's clouds athwart the setting sun,
That upward these did not in shorter space
Return; and, there arriving, with the rest
Wheel back on us, as with loose rein a troop.
"Many," exclaimed the bard, "are these, who throng
Around us: to petition thee, they come.
Go therefore on, and listen as thou go'st."
"O spirit! who go'st on to blessedness,
With the same limbs that clad thee at thy birth,"
Shouting they came: "a little rest thy step.
Look if thou any one amongst our tribe
Hast e'er beheld, that tidings of him there
Thou mayst report. Ah, wherefore go'st thou on?
And wherefore tarriest thou not? We all
By violence died, and to our latest hour
Were sinners, but then warned by light from heaven;
So that, repenting and forgiving, we
Did issue out of life at peace with God,
Who, with desire to see him, fills our heart."
Then I: "The visages of all I scan,
Yet none of ye remember. But if aught

20. Refers to the color of the face when blushing.

24. The *Miserere* is the fiftieth Psalm in the Latin version, and is usually appointed for penitential acts.

This group is the third class of the negligent, those who, overcome by a violent death, repented just before death, and were saved. Dante does not tell us how long they must wait outside Purgatory.

35. Because Dante by telling their friends where they are may induce the latter to pray for them, and thus shorten their period of purgation.

36. Falling stars. This is a very common figure among the poets. Scores of parallels could be given, of which the following one from Milton may stand as an example, —

"Swift as a shooting star
In autumn thwarts the night, when vapors fired
Impress the air."

P. L. iv. 558.

That I can do may please you, gentle spirits!
Speak, and I will perform it; by that peace,
Which, on the steps of guide so excellent
Following, from world to world, intent I seek."
  In answer he began: "None here distrusts
Thy kindness, though not promised with an oath;
So as the will fail not for want of power.
Whence I, who sole before the others speak,
Entreat thee, if thou ever see that land
Which lies between Romagna and the realm
Of Charles, that of thy courtesy thou pray
Those who inhabit Fano, that for me
Their adorations duly be put up,
By which I may purge off my grievous sins.
From thence I came. But the deep passages,
Whence issued out the blood wherein I dwelt,
Upon my bosom in Antenor's land
Were made, where to be more secure I thought.
The author of the deed was Este's prince,
Who, more than right could warrant, with his wrath
Pursued me. Had I towards Mira fled,
When overta'en at Oriaco, still
Might I have breathed. But to the marsh I sped;
And in the mire and rushes tangled there
Fell, and beheld my life-blood float the plain."
  Then said another: "Ah! so may the wish,
That takes thee o'er the mountain, be fulfilled,
As thou shalt graciously give aid to mine.
Of Montefeltro I; Buonconte I:
Giovanna nor none else have care for me;
Sorrowing with these I therefore go." I thus:
"From Campaldino's field what force or chance
Drew thee, that ne'er thy sepulture was known?"
  "Oh!" answered he, "at Casentino's foot

65. The spirit says he believes Dante will do what he promises, unless he fails to return to earth, in which case the "will will fail for want of power."

67. The March of Ancona, situated between Romagna and Apulia, the "realm" of Charles of Anjou.

70. A town in the province of *Pesaro e Urbino*, situated on the Adriatic.

Jacopo del Cassero, having incurred the hatred of Azzo VIII. of Este, was waylaid by the followers of the latter, and slain at Oriaco, near Padua.

74. Cf. —

"For the life of the flesh is in the blood."
Leviticus, xvii. 11.

75. Refers to Padua, said to have been founded by Antenor, the Trojan prince, who was looked upon by some as a traitor. Hence the name *Antenora*. See *Hell*, xxxii. 89.

79. A city between Venice and Padua, on the banks of the Brenta.

87. Buonconte di Montefeltro, son of Guido (see *Hell*, xxvii.). He was slain at the battle of Campaldino, in 1289, but his body was never found. Dante was also present at this battle.

88. His wife.

89. The word *sorrowing* does not express the force of the original, *con bassa fronte* = with bent forehead. He is ashamed of being neglected by his own relatives.

92. Casentino is a province of the Upper Arno Valley among the Apennines.

A stream there courseth, named Archiano, sprung
In Apennine above the hermit's seat.
E'en where its name is cancelled, there came I,
Pierced in the throat, fleeing away on foot,
And bloodying the plain. Here sight and speech
Failed me; and, finishing with Mary's name,
I fell, and tenantless my flesh remained.
I will report the truth; which thou again
Tell to the living. Me God's angel took,
Whilst he of hell exclaimed: 'O thou from heaven:
Say wherefore hast thou robbed me? Thou of him
The eternal portion bear'st with thee away,
For one poor tear that he deprives me of.
But of the other, other rule I make.'
"Thou know'st how in the atmosphere collects
That vapor dank, returning into water
Soon as it mounts where cold condenses it.
That evil will, which in his intellect
Still follows evil, came; and raised the wind
And smoky mist, by virtue of the power
Given by his nature. Thence the valley, soon
As day was spent, he covered o'er with cloud,
From Pratomagno to the mountain range;
And stretched the sky above; so that the air
Impregnate changed to water. Fell the rain;
And to the fosses came all that the land
Contained not; and, as mightiest streams are wont,
To the great river, with such headlong sweep,
Rushed, that nought stayed its course. My stiffened frame
Laid at his mouth, the fell Archiano found,
And dashed it into Arno; from my breast
Loosening the cross, that of myself I made
When overcome with pain. He hurled me on,

93. A stream which has its source among the Apennines, above the hermitage of Camaldoli, passes by the village of Serravalle and empties into the Arno.

95. At its junction with the Arno.

96. Ruskin has said of the following lines that there is nothing like them in all literature.

98. He died invoking the Virgin Mary.

101. It is interesting to compare this passage with *Hell*, xxvii. 108 ff., where Saint Francis contends with the devil for the soul of Buonconte's father, but loses it, on account of the latter's evil counsel, while here "una lagrimetta" (one little tear) saves the soul of the son.

107. The accuracy of the following description, of the rise and development of a rainstorm, has often been admired. The following passage, from St. Thomas Aquinas, shows a remarkable resemblance to Dante, which I believe has never before been noticed. "Oportet enim, inferioribus partibus ex propinquitate solis calefactis, resolvi vapores ex aquis, quibus sursum ascendentibus propter calorem, cum pervenerint ad locum ubi deficit calor propter distantiam, a loco ubi reverberantur radii solis, necesse est quod aqua vaporabiliter ascendens congeletur ibidem; et congelatione facta vapores vertantur, in aquam, et cum aqua fuerit generata, necesse est quod cadat deorsum propter gravitatem." *Carbonel, Divi T. Aquinatis Excerpta Phil.* i. 971.

115. Protomagno is one of the spurs of the Apennines; the "mountain range" (which in the original = *gran giogo* = great chain) refers to the latter.

Along the banks and bottom of his course;
Then in his muddy spoils encircling wrapt."
"Ah! when thou to the world shalt be returned,
And rested after thy long road," so spake
Next the third spirit; "then remember me.
I once was Pia. Siena gave me life;
Maremma took it from me. That he knows,
Who me with jewelled ring had first espoused."

CANTO VI.

ARGUMENT.

Many besides, who are in like case with those spoken of in the last Canto, beseech our Poet to obtain for them the prayers of their friends, when he shall be returned to this world. This moves him to express a doubt to his guide, how the dead can be profited by the prayers of the living; for the solution of which doubt he is referred to Beatrice. Afterwards he meets with Sordello the Mantuan, whose affection, shown to Virgil his countryman, leads Dante to break forth into an invective against the unnatural divisions with which Italy, and more especially Florence, was distracted.

WHEN from their game of dice men separate,
He who hath lost remains in sadness fixed,
Revolving in his mind what luckless throws
He cast: but, meanwhile, all the company
Go with the other; one before him runs,
And one behind his mantle twitches, one
Fast by his side bids him remember him.
He stops not; and each one, to whom his hand
Is stretched, well knows he bids him stand aside;
And thus he from the press defends himself.
E'en such was I in that close-crowding throng;
And turning so my face around to all,
And promising, I 'scaped from it with pains.
Here of Arezzo him I saw, who fell

131. Pia de' Tolomei, of Siena, wife of Nello de' Pannocchieschi, Lord of Pietra. She was murdered at Maremma by her husband, who had her thrown out of the window of his castle.

133. The reference in the words "with jewelled ring" seems to indicate she was a widow when she married Nello.

1. The original has *il giuoco della zara*, a game played with three dice. It was said by the old commentators to be so well known as not to need description. It has not been played, however, for centuries.

8. The translation of these two lines is not accurate. The original has, —

"Ei non s'arresta, e questo e quello intende;
A cui porge la man più non fa pressa."

"He does not stop, and he gives his attention to this one and that one;
The man to whom he extends his hand presses him no more."

Cary apparently misunderstood the word *intende* = to give attention, to listen, to hear.

14. Benincasa da Laterina, a very learned judge of Arezzo. He condemned to death, for robbery, one or more relatives of Ghino di Tacco, and was waylaid and murdered by the latter, who himself was a violent man and famous for his robberies.

By Ghino's cruel arm; and him beside,
Who in his chase was swallowed by the stream.
Here Frederic Novello, with his hand
Stretched forth, entreated; and of Pisa he,
Who put the good Marzucco to such proof
Of constancy. Count Orso I beheld;
And from its frame a soul dismissed for spite
And envy, as it said, but for no crime;
I speak of Peter de la Brosse: and here,
While she yet lives, that Lady of Brabant,
Let her beware; lest for so false a deed
She herd with worse than these. When I was freed
From all those spirits, who prayed for others' prayers
To hasten on their state of blessedness;
Straight I began: "O thou, my luminary!
It seems expressly in thy text denied,
That heaven's supreme decree can ever bend
To supplication; yet with this design
Do these entreat. Can then their hope be vain?
Or is thy saying not to me revealed?"
He thus to me: "Both what I write is plain,
And these deceived not in their hope; if well
Thy mind consider, that the sacred height
Of judgment doth not stoop, because love's flame
In a short moment all fulfils, which he,
Who sojourns here, in right should satisfy.
Besides, when I this point concluded thus,
By praying no defect could be supplied;
Because the prayer had none access to God.

15. *Him beside* = Guccio dei Tarlati, of Pietra Mala. While pursuing his enemies, — the Guelph family, Bostoli, — he was carried by his horse into the Arno, and drowned.

17. Son of Guido Novello. He was killed in 1289, or 1290, by one of the Bostoli, of Arezzo, near Bibbiena.

18. Farinata, son of Marzucco degli Scornigiani, of Pisa. All old commentators agree in saying that Farinata was murdered, but they explain the expression "put the good Marzucco to such proof," in various ways, some declaring that it refers to the speedy vengeance taken by the father on the murderer of his son; others, to his magnanimity in bearing his grief and in pardoning the offender.

20. Orso degli Alberti, of Florence, or according to others, son of Count Napoleone della Cerbaia, slain by Alberto da Mangona, a near relative.

23. Favorite of Philip the Bold, King of France. He is said to have accused Marie de Brabant, wife of the king, of having poisoned her step-son, Louis, in order to secure the throne to her own son. The queen, filled with anger and hate, in her turn accused Peter of treason, and succeeded in having him hung.

25. Let Mary repent her false deed, lest after death she be punished in Hell instead of Purgatory, as Peter de la Brosse.

30. The "text" refers to Virgil, *Æn.* vi. 376, "Desine fata deum flecti sperare precando." The souls in Purgatory ask Dante to obtain for them the prayers of their friends, yet the above line of Virgil seems to declare that prayers cannot bend the decrees of God. Virgil answers that love can take the place of punishment, without weakening justice. *I.e.* God will accept the earnest prayers of the friends of the souls in Purgatory, as a substitute for their punishment. Virgil further refers Dante to Beatrice for a fuller solution of his doubts, since he (Human Reason) is not sufficient to interpret fully the will of God in such matters.

Yet in this deep suspicion rest thou not
Contented, unless she assure thee so,
Who betwixt truth and mind infuses light:
I know not if thou take me right; I mean
Beatrice. Her thou shalt behold above,
Upon this mountain's crown, fair seat of joy."
Then I: "Sir! let us mend our speed; for now
I tire not as before: and lo! the hill
Stretches its shadow far." He answered thus:
"Our progress with this day shall be as much
As we may now dispatch; but otherwise
Than thou supposest is the truth. For there
Thou canst not be, ere thou once more behold
Him back returning, who behind the steep
Is now so hidden, that, as erst, his beam
Thou dost not break. But lo! a spirit there
Stands solitary, and toward us looks:
It will instruct us in the speediest way."
We soon approached it. O thou Lombard spirit!
How didst thou stand, in high abstracted mood,
Scarce moving with slow dignity thine eyes.
It spoke not aught, but let us onward pass,
Eying us as a lion on his watch.
But Virgil, with entreaty mild, advanced,
Requesting it to show the best ascent.
It answer to his question none returned;
But of our country and our kind of life
Demanded. When my courteous guide began,
"Mantua," the shadow, in itself absorbed,
Rose towards us from the place in which it stood,
And cried, "Mantuan! I am thy countryman,
Sordello." Each the other then embraced.
Ah, slavish Italy! thou inn of grief!
Vessel without a pilot in loud storm!
Lady no longer of fair provinces,
But brothel-house impure! this gentle spirit,
Even from the pleasant sound of his dear land
Was prompt to greet a fellow citizen
With such glad cheer: while now thy living ones

52. Since the Poets are going from east to west, the mountain could stand between them and the sun (thus "stretching its shadow far") only toward evening.

55. Dante thought he could reach the summit before night. We shall see that it took several days to do this.

57. The sun.

66. The original is a line of impressive beauty, —

"A guisa di leon quando si posa."

On his watch is not a good translation of *si posa* = lies at rest, couches.

75. A troubadour who flourished in the first half of the thirteenth century. Dante praises him in the *De Vulg. Eloq.* i. 15, for abandoning the dialect of his native province: "qui tantus eloquentiæ vir existens non solum in poetando, sed quomodolibet loquendo, patrium vulgare deseruit."

82. Cf. Milton, —

In thee abide not without war; and one
Malicious gnaws another; ay, of those
Whom the same wall and the same moat contains.
Seek, wretched one! around thy sea-coasts wide;
Then homeward to thy bosom turn; and mark,
If any part of thee sweet peace enjoy.
What boots it, that thy reins Justinian's hand
Refitted, if thy saddle be unprest?
Naught doth he now but aggravate thy shame.
Ah, people! thou obedient still shouldst live,
And in the saddle let thy Cæsar sit,
If well thou marked'st that which God commands.
Look how that beast to felness hath relapsed,
From having lost correction of the spur,
Since to the bridle thou hast set thine hand,
O German Albert! who abandon'st her
That is grown savage and unmanageable,
When thou shouldst clasp her flanks with forked heels.
Just judgment from the stars fall on thy blood;
And be it strange and manifest to all;
Such as may strike thy successor with dread;
For that thy sire and thou have suffered thus,
Through greediness of yonder realms detained,
The garden of the empire to run waste.
Come, see the Capulets and Montagues,
The Filippeschi and Monaldi, man
Who carest for naught! those sunk in grief, and these
With dire suspicion racked. Come, cruel one!
Come, and behold the oppression of the nobles,
And mark their injuries; and thou mayst see
What safety Santafiore can supply.

"Yet live in hatred, enmity, and strife
Among themselves, and levy cruel wars,
Wasting the earth, each other to destroy."
P. L. ii. 500–502.

85. *I.e.* in the same city.

91. It would have been less shameful for Italy if Justinian had not, by compiling and correcting the laws, given her the means of just government.

94. Allusion to the words of the Saviour (Matt. xxii. 21), "Render therefore unto Cæsar the things which are Cæsar's."

95. *Beast* = Italy.

98. Albert of Austria, son of Rudolph of Hapsburg, born 1248, chosen emperor 1298, murdered in 1308. Too much occupied with his own affairs, he completely neglected Italy. Dante as a Ghibelline, and according to his theory of the empire, must look on such neglect as a crime.

101. Allusion to the murder of Albert by his nephew, John, surnamed the parricide, in 1308.

103. *Thy successor* = Henry VII. of Luxembourg. From him the Poet hoped for the deliverance of Italy, but having come to Italy and having been crowned in Rome in 1312, the emperor died the following year, thus putting an end to Dante's hopes.

104. *Sire* = Rudolph, who likewise had neglected to visit Italy.

107. The Poet mentions certain families at feud with each other, as a sample of the condition of things in all parts of Italy. The Capulets and Montagues lived in Verona; the Filippeschi and Monaldi in Orvieto.

113. Santafiore is a county in the Maremma of Siena. According to some, Dante alludes to the country here infested with robbers; according to others, he refers to the Counts of Santafiore, who in the year 1300 suffered serious losses.

Come and behold thy Rome, who calls on thee
Desolate widow, day and night with moans,
"My Cæsar, why dost thou desert my side?"
Come, and behold what love among thy people:
And if no pity touches thee for us,
Come, and blush for thine own report. For me,
If it be lawful, O Almighty Power!
Who wast in earth for our sakes crucified,
Are thy just eyes turned elsewhere? or is this
A preparation, in the wondrous depth
Of thy sage counsel made, for some good end,
Entirely from our reach of thought cut off?
So are the Italian cities all o'erthronged
With tyrants, and a great Marcellus made
Of every petty factious villager.
My Florence! thou mayst well remain unmoved
At this digression, which affects not thee:
Thanks to thy people, who so wisely speed.
Many have justice in their heart, that long
Waiteth for counsel to direct the bow,
Or ere it dart unto its aim: but thine
Have it on their lip's edge. Many refuse
To bear the common burdens: readier thine
Answer uncalled, and cry, "Behold I stoop!"
Make thyself glad, for thou hast reason now,
Thou wealthy! thou at peace! thou wisdom-fraught!
Facts best will witness if I speak the truth.
Athens and Lacedæmon, who of old
Enacted laws, for civil arts renowned,
Made little progress in improving life
Towards thee, who usest such nice subtlety,
That to the middle of November scarce
Reaches the thread thou in October weavest.
How many times within thy memory,
Customs, and laws, and coins, and offices
Have been by thee renewed, and people changed.
If thou remember'st well and canst see clear,
Thou wilt perceive thyself like a sick wretch,
Who finds no rest upon her down, but oft
Shifting her side, short respite seeks from pain.

120. The original, "O sommo Giove," illustrates the strange mingling of mythology with Christianity in the *Divine Comedy*.

127. Marcellus was consul at the outbreak of war between Pompey and Cæsar, and chief opponent of the latter.

129. The following passage is full of bitterest irony.

132. The inhabitants of other cities have desire for justice in their hearts, but take time for deliberation and making laws: not so Florence.

135. Many people refuse to assume the public offices, when asked; the Florentines are eager to obtain them.

145. The laws and statutes made in October are already overturned in November. All this refers to the constant change of laws, parties, and magistrates, which existed in Florence more than in any other city in Italy.

CANTO VII.

ARGUMENT.

The approach of night hindering further ascent, Sordello conducts our Poets apart to an eminence, from whence they behold a pleasant recess, in form of a flowery valley, scooped out of the mountain; where are many famous spirits, and among them the Emperor Rudolph, Ottocar, King of Bohemia, Philip III. of France, Henry of Navarre, Peter III. of Aragon, Charles I. of Naples, Henry III. of England, and William, Marquis of Montferrat.

AFTER their courteous greetings joyfully
Seven times exchanged, Sordello backward drew
Exclaiming, "Who are ye?"—"Before this mount
By spirits worthy of ascent to God
Was sought, my bones had by Octavius' care
Been buried. I am Virgil; for no sin
Deprived of heaven, except for lack of faith."
So answered him in few my gentle guide.
As one, who ought before him suddenly
Beholding, whence his wonder riseth, cries,
"It is, yet is not," wavering in belief;
Such he appeared; then downward bent his eyes,
And, drawing near with reverential step,
Caught him, where one of mean estate might clasp
His lord. "Glory of Latium!" he exclaimed,
"In whom our tongue its utmost power displayed;
Boast of my honored birth-place! what desert
Of mine, what favor, rather, undeserved,
Shows thee to me? If I to hear that voice
Am worthy, say if from below thou comest,
And from what cloister's pale."—"Through every orb
Of that sad region," he replied, "thus far
Am I arrived, by heavenly influence led:
And with such aid I come. Not for my doing,
But for not doing, have I lost the sight
Of that high Sun, whom thou desirest, and who
By me too late was known. There is a place
There underneath, not made by torments sad,
But by dun shades alone; where mourning's voice
Sounds not of anguish sharp, but breathes in sighs.

2. *Seven* is here used for *many*, a definite number for an indefinite.

3. Before the death and resurrection of Christ none were saved; hence Purgatory was still uninhabited by the souls of those who should purge away their sins on its terraces.

5. Virgil had died at Brundisium, and his body had been transported by order of Augustus to Naples.

14. *I.e.* embraced his knees.

21. *Cloister's pale* = circle of Hell. *Every orb* in the original = *tutti i cerchi* = all the circles.

26. God.

27. Limbo.

There I with little innocents abide,
Who by death's fangs were bitten, ere exempt
From human taint. There I with those abide,
Who the three holy virtues put not on,
But understood the rest, and without blame
Followed them all. But, if thou know'st, and canst,
Direct us how we soonest may arrive,
Where Purgatory its true beginning takes."
He answered thus: "We have no certain place
Assigned us: upwards I may go, or round.
Far as I can, I join thee for thy guide.
But thou beholdest now how day declines;
And upwards to proceed by night, our power
Excels: therefore it may be well to choose
A place of pleasant sojourn. To the right
Some spirits sit apart retired. If thou
Consentest, I to these will lead thy steps:
And thou wilt know them, not without delight."
"How chances this?" was answered: "whoso wished
To ascend by night, would he be thence debarred
By other, or through his own weakness fail?"
The good Sordello then, along the ground
Trailing his finger, spoke: "Only this line
Thou shalt not overpass, soon as the sun
Hath disappeared; not that aught else impedes
Thy going upwards, save the shades of night.
These, with the want of power, perplex the will.
With them thou haply mightst return beneath,
Or to and fro around the mountain's side
Wander, while day is in the horizon shut."
My master straight, as wondering at his speech,
Exclaimed: "Then lead us quickly, where thou sayst
That, while we stay, we may enjoy delight."
A little space we were removed from thence,
When I perceived the mountain hollowed out,
Even as large valleys hollowed out on earth.
"That way," the escorting spirit cried, "we go,
Where in a bosom the high bank recedes:
And thou await renewal of the day."
Betwixt the steep and plain, a crooked path
Led us traverse into the ridge's side,
Where more than half the sloping edge expires.

31. Unbaptized infants.

34. Faith, Hope, and Charity.

35. The four cardinal virtues, — Prudence, Justice, Fortitude, and Temperance.

38. The gate of Purgatory proper. Dante and Virgil are still in Antepurgatory.

54. The allegory here is evident. The soul cannot make a single step toward holiness, without the aid of the sun of righteousness, or illuminating grace. It is easy enough, however, to fall back to sin.

61. Virgil wonders, because, being a pagan, he cannot understand God's provisions for the purgation of sin in man.

Refulgent gold, and silver thrice refined,
And scarlet grain and ceruse, Indian wood
Of lucid dye serene, fresh emeralds
But newly broken, by the herbs and flowers
Placed in that fair recess, in color all
Had been surpassed, as great surpasses less.
Nor nature only there lavished her hues,
But of the sweetness of a thousand smells
A rare and undistinguished fragrance made.
"Salve Regina," on the grass and flowers,
Here chanting, I beheld those spirits sit,
Who not beyond the valley could be seen.
"Before the westering sun sink to his bed,"
Began the Mantuan, who our steps had turned,
"'Mid those, desire not that I lead ye on.
For from this eminence ye shall discern
Better the acts and visages of all,
Than, in the nether vale, among them mixed.
He, who sits high above the rest, and seems
To have neglected that he should have done,
And to the others' song moves not his lip,
The Emperor Rudolph call, who might have healed
The wounds whereof fair Italy hath died,
So that by others she revives but slowly.
He, who with kindly visage comforts man,
Swayed in that country, where the water springs,
That Moldaw's river to the Elbe, and Elbe
Rolls to the ocean: Ottocar his name:
Who in his swaddling clothes was of more worth
Than Winceslaus his son, a bearded man,
Pampered with rank luxuriousness and ease.
And that one with the nose deprest, who close
In counsel seems with him of gentle look,
Flying expired, withering the lily's flower.

74. The original, *indico, legno lucido e sereno*, has been variously interpreted. Punctuated as above, it perhaps means, "indigo, and clear and shining wood," the latter referring to wet oak, shining at night; blue and brown then would be the two colors here, and not black (ebony), as Cary puts it.

75. "Under foot the violet,
Crocus, and hyacinth with rich inlay
Broidered the ground, more colored than with stone
Of costliest emblem."
Milton, P. L. iv. 703.

82. The first words of the beautiful church hymn to the Virgin.

94. Rudolph of Hapsburg, born 1218, crowned emperor 1273, died 1291.

96. The reference in the word *others* here is perhaps to the vain efforts of Henry VII. to restore order in Italy.

98. Bohemia.

100. Ottocar II., elected King of Bohemia in 1253; died in battle near Vienna, August 26, 1278.

102. Winceslaus IV., born 1270, succeeded his father as King of Bohemia in 1278; died 1305.

104. Philip III. of France, father of Philip the Fair and Charles of Valois; died in 1285, after having been defeated in battle by Ruggero Loria, admiral of Peter III. of Aragon, thus "withering the lily's flower," *i.e.* disgracing the honor of France.

105. Henry of Navarre, father of Jane, wife of Philip the Fair.

Look there, how he doth knock against his breast.
The other ye behold, who for his cheek
Makes of one hand a couch, with frequent sighs.
They are the father and the father-in-law
Of Gallia's bane: his vicious life they know
And foul; thence comes the grief that rends them thus.
"He, so robust of limb, who measure keeps
In song with him of feature prominent,
With every virtue bore his girdle braced.
And if that stripling, who behind him sits,
King after him had lived, his virtue then
From vessel to like vessel had been poured;
Which may not of the other heirs be said.
By James and Frederick his realms are held;
Neither the better heritage obtains.
Rarely into the branches of the tree
Doth human worth mount up: and so ordains
He who bestows it, that as his free gift
It may be called. To Charles my words apply
No less than to his brother in the song;
Which Pouille and Provence now with grief confess.
So much that plant degenerates from its seed,
As, more than Beatrix and Margaret,
Costanza still boasts of her valorous spouse.
"Behold the king of simple life and plain,
Harry of England, sitting there alone:
He through his branches better issue spreads.
"That one, who, on the ground, beneath the rest,

111. Philip the Fair, whom Dante uses every opportunity of inveighing against.

113. Peter III., King of Aragon, died in 1285.

114. Charles of Anjou, King of Naples, brother to St. Louis. "Of feature prominent" is in the original *dal maschio naso* = "with the masculine nose."

116. Alphonso III., first-born son of Peter III, succeeded to the throne of Aragon in 1285, and died in 1291.

120. Two other sons of Peter III. James became King of Aragon, and Frederick King of Sicily.

121. *Better heritage* = the virtue of their father.

122. "Full well can the wise poet of Florence,
That highte Dant, speake in this sentence;
Lo! in such manner rime is Dantes tale.
Full selde upriseth by his branches smale
Prowesse of man, for God of his goodnesse
Woll that we claim of him our gentlenesse:
For of our elders may we nothing claime
But temporal thing, that men may hurt and maime."
Chaucer, Wife of Bathe's Tale.

125. Charles II., King of Naples, is no less inferior to his father Charles I. than James and Frederick to theirs, Peter III. See Canto xx. 78, and *Paradise*, Canto xix. 125.

127. *Pouille* = *Puglia* = Apulia. This and Provence were under the rule of Charles II.

128. Charles II. is as much inferior to his father, as Constance, wife of Peter III. of Aragon, has right to boast of her husband, more than the two wives of Charles I. — Beatrice and Margaret — have reason to boast of theirs; *i.e.* Charles II. is as much inferior to Charles I. as the latter is inferior to Peter III.

132 Henry III. of England.

133. Edward I., son of Henry, was not degenerate as the above-mentioned princes.

Sits lowest, yet his gaze directs aloft,
Is William, that brave Marquis, for whose cause,
The deed of Alexandria and his war
Makes Montferrat and Canavese weep."

CANTO VIII.

ARGUMENT.

Two angels, with flaming swords broken at the points, descend to keep watch over the valley, into which Virgil and Dante entering by desire of Sordello, our Poet meets with joy the spirit of Nino, the judge of Gallura, one who was well known to him. Meantime three exceedingly bright stars appear near the pole, and a serpent creeps subtly into the valley, but flees at hearing the approach of those angelic guards. Lastly, Conrad Malaspina predicts to our Poet his future banishment.

Now was the hour that wakens fond desire
In men at sea, and melts their thoughtful heart
Who in the morn have bid sweet friends farewel,
And pilgrim newly on his road with love
Thrills, if he hear the vesper bell from far,
That seems to mourn for the expiring day:
When I, no longer taking heed to hear,
Began, with wonder, from those spirits to mark
One risen from its seat, which with its hand
Audience implored. Both palms it joined and raised,
Fixing its stedfast gaze toward the east,
As telling God, "I care for naught beside."
"Te Lucis Ante," so devoutly then
Came from its lip, and in so soft a strain,
That all my sense in ravishment was lost.
And the rest after, softly and devout,
Followed through all the hymn, with upward gaze
Directed to the bright supernal wheels.
Here, reader! for the truth make thine eyes keen:

136. Marquis of Montferrat. He was taken by the people of Alessandria in 1290, and shut up in an iron cage, in which he died in 1292. In consequence of the wars which followed, the whole territory was filled with desolation.

1. The hour of evening; it is now about 6 P.M.

5. Cf. Milton's *Il Penseroso*, —

"I hear the far-off curfew sound,"

and Gray's *Elegy*, —

"The curfew tolls the knell of parting day."

13. The first line of a beautiful church-hymn, sung at the last service of the day (called in Italian, *Compieta*, in English, *Complines*).

"Te lucis ante terminum
Rerum Creator poscimus,
Ut tua pro Clementia
Sis præsul et custodia.

"Procul recedant somnia
Et noctium phantasmata;
Hostemque nostrum comprime
Ne pollulantur corpora."

18. *Wheels* = the heavens.

19. Dante tells the reader here to note the allegory contained in this passage, for it is *easy* to understand. *I.e.* the soul, even when striving

For of so subtle texture is this veil,
That thou with ease mayst pass it through unmarked.
I saw that gentle band silently next
Look up, as if in expectation held,
Pale and in lowly guise; and, from on high,
I saw, forth issuing descend beneath,
Two angels, with two flame-illumined swords,
Broken and mutilated of their points.
Green as the tender leaves but newly born,
Their vesture was, the which, by wings as green
Beaten, they drew behind them, fanned in air.
A little over us one took his stand;
The other lighted on the opposing hill;
So that the troop were in the midst contained.
Well I descried the whiteness on their heads;
But in their visages the dazzled eye
Was lost, as faculty that by too much
Is overpowered. "From Mary's bosom both
Are come," exclaimed Sordello, "as a guard
Over the vale, 'gainst him, who hither tends,
The serpent." Whence, not knowing by which path
He came, I turned me round; and closely pressed,
All frozen, to my leader's trusted side.
Sordello paused not: "To the valley now
(For it is time) let us descend; and hold
Converse with those great shadows: haply much
Their sight may please ye." Only three steps down
Methinks I measured, ere I was beneath,
And noted one who looked as with desire
To know me. Time was now that air grew dim;
Yet not so dim, that, 'twixt his eyes and mine,
It cleared not up what was concealed before.
Mutually towards each other we advanced.
Nino, thou courteous judge! what joy I felt,

to cleanse itself from sin, is still exposed to temptation (represented by the serpent); but God, if prayed to, will send help against the tempter.

20. The original *sottile* is better translated by "thin, transparent," than by "subtle."

26. Dante may have had in mind here the two angels with the flaming swords in Gen. iii. 24.

28. The green color is emblematic of hope. The truncated edges of the swords represents God's justice and mercy.

34. "The whiteness on their heads" is a poor translation of *la testa bionda* = their blond heads. The popular type of beauty in the Middle Ages was blond. So Dante tells us that Manfred

"Biondo era e bello, e di gentile aspetto."
Purg. iii. 105.

36. "My earthly by his heavenly overpowered

. . . . . .

As with an object, that excels the sense,
Dazzled and spent."
Milton, P. L. viii. 457.

37. From the Empyrean where Mary has her seat in the Celestial Rose. See *Par.* xxxi. 108 ff.

50. "It was now getting dark, but was still light enough for me to recognize Nino, on account of my greater nearness to him."

53. Nino, son of Giovanni Visconti and of a daughter of Ugolino della Gherardesca (see *Hell*, xxxiii.). He was judge of Gallura in

When I perceived thou wert not with the bad.
No salutation kind on either part
Was left unsaid. He then inquired: "How long,
Since thou arrived'st at the mountain's foot,
Over the distant waves?" — "Oh!" answered I,
"Through the sad seats of woe this morn I came;
And still in my first life, thus journeying on,
The other strive to gain." Soon as they heard
My words, he and Sordello backward drew,
As suddenly amazed. To Virgil one,
The other to a spirit turned, who near
Was seated, crying: "Conrad! up with speed:
Come, see what of his grace high God hath willed."
Then turning round to me: "By that rare mark
Of honor, which thou owest to him, who hides
So deeply his first cause it hath no ford;
When thou shalt be beyond the vast of waves,
Tell my Giovanna, that for me she call
There, where reply to innocence is made.
Her mother, I believe, loves me no more;
Since she has changed the white and wimpled folds,
Which she is doomed once more with grief to wish.
By her it easily may be perceived,
How long in woman lasts the flame of love,
If sight and touch do not relume it oft.
For her so fair a burial will not make
The viper, which calls Milan to the field,
As had been made by shrill Gallura's bird."
He spoke, and in his visage took the stamp
Of that right zeal, which with due temperature
Glows in the bosom. My insatiate eyes
Meanwhile to heaven had travelled, even there
Where the bright stars are slowest, as a wheel
Nearest the axle; when my guide inquired:
"What there aloft, my son, has caught thy gaze?"
I answered: "The three torches, with which here

Sardinia, and later Podestà of Pisa. He was probably a comrade in arms of Dante at the siege of Caprona. He died in 1296.

54. *With the bad* = in Hell.

58. It will be remembered that the saved were carried from the mouth of the Tiber across the great ocean to Purgatory. Nino believes that Dante is dead.

61. *The other* = the heavenly life.

65. Conrad Malaspina. See lines 108 ff.

69. God's purposes are unfathomable.

71. Only daughter of Nino.

72. To God.

73. Beatrice, daughter of Obizzo II., of Este. After the death of Nino, she was married again in 1300 to Galeazzo Visconti of Milan.

74. The weeds of widowhood.

80. The viper was the arms of the Visconti of Milan, the cock those of the Visconti of Gallura. The meaning is, the arms of the former carved on her tomb would show her to have been re-married; those of the latter would proclaim her faithfulness to the memory of her husband.

86. The South Pole.

89. The three Christian virtues, — Faith, Hope, and Charity. Cf. *Purg.* i. 24, where the four stars represent the cardinal virtues.

The pole is all on fire." He then to me:
"The four resplendent stars, thou saw'st this morn,
Are there beneath; and these, risen in their stead."
While yet he spoke, Sordello to himself
Drew him, and cried: "Lo there our enemy!"
And with his hand pointed that way to look.
Along the side, where barrier none arose
Around the little vale, a serpent lay,
Such haply as gave Eve the bitter food.
Between the grass and flowers, the evil snake
Came on, reverting oft his lifted head;
And, as a beast that smooths its polished coat.
Licking his back. I saw not, nor can tell,
How those celestial falcons from their seat
Moved, but in motion each one well descried.
Hearing the air cut by their verdant plumes,
The serpent fled; and, to their stations, back
The angels up returned with equal flight.
The spirit, (who to Nino, when he called,
Had come,) from viewing me with fixed ken,
Through all that conflict, loosened not his sight.
"So may the lamp, which leads thee up on high,
Find, in thy free resolve, of wax so much,
As may suffice thee to the enamelled height,"
It thus began: "If any certain news
Of Valdimagra and the neighbor part
Thou know'st, tell me, who once was mighty there.
They called me Conrad Malaspina; not
That old one; but from him I sprang. The love
I bore my people is now here refined."
"In your domains," I answered, "ne'er was I.
But, through all Europe, where do those men dwell,
To whom their glory is not manifest?
The fame that honors your illustrious house,
Proclaims the nobles, and proclaims the land;
So that he knows it, who was never there.
I swear to you, so may my upward route
Prosper, your honored nation not impairs
The value of her coffer and her sword.
Nature and use give her such privilege,

99. Cf. Milton's description of the serpent in *Paradise Lost*, ix.

111. May illuminating grace find so much co-operation in thy free will as may enable thee to reach the Earthly Paradise.

113. *Enamelled height* = summit of Purgatory.

115. The spirit now speaking is Conrad Malaspina, son of Frederick I., Marquis of Villafranca. He died about 1294.

118. *That old one* = Conrad I., Marquis of Mulazzo, brother-in-law of Manfred, and grandfather of the Conrad with whom Dante is here conversing.

120. In 1300, Dante had not yet been in the territory of Conrad. He did go there in 1306, however, a fact alluded to in the closing lines of the Canto.

128. Generosity and valor.

That while the world is twisted from his course
By a bad head, she only walks aright,
And has the evil way in scorn." He then:
"Now pass thee on: seven times the tired sun
Revisits not the couch, which with four feet
The forked Aries covers, ere that kind
Opinion shall be nailed into thy brain
With stronger nails than other's speech can drive;
If the sure course of judgment be not stayed."

CANTO IX.

ARGUMENT.

Dante is carried up the mountain, asleep and dreaming, by Lucia; and, on awakening, finds himself, two hours after sunrise, with Virgil, near the gate of Purgatory, through which they are admitted by the angel deputed by Saint Peter to keep it.

Now the fair consort of Tithonus old,
Arisen from her mate's beloved arms,
Looked palely o'er the eastern cliff; her brow,
Lucent with jewels, glittered, set in sign
Of that chill animal, who with his train
Smites fearful nations: and where then we were,
Two steps of her ascent the night had past;
And now the third was closing up its wing,
When I, who had so much of Adam with me,
Sank down upon the grass, e'ercome with sleep,
There where all five were seated. In that hour,
When near the dawn the swallow her sad lay,
Remembering haply ancient grief, renews;
And when our minds, more wanderers from the flesh,
And less by thought restrained, are, as 't were full,
Of holy divination in their dreams;

131. *The bad head* = Rome, or, perhaps more specifically, Boniface VIII.

133. Seven years will not pass before Dante will corroborate his good opinion of the family of Malaspina by personal experience of their generosity and hospitality.

1. The following passage is one of the most obscure in the *Divine Comedy*. The language seems to indicate that it was morning, but the context (see lines 7, 8), tells us it was about 9 P.M. It may be that Dante describes the moonrise in terms often used in the description of sunrise. The consort (*concubina*) of Tithonus is Aurora.

5. Refers to the constellation of Scorpio.

7. The steps of night are the hours; with six it ascends as far as midnight, after which it descends till 6 A.M.

9. The body.

11. Virgil, Dante, Sordello, Nino, and Conrad Malaspina.

13. Progne was changed to a swallow, and her sister Philomela to a nightingale, for having killed her son, Itys, and served him up to her husband, Tereus, to eat. Ovid, *Met.* vi. 412 ff.

14. Dreams before dawn are nearer the truth. Cf. *Hell*, xxvi. 7.

Then, in a vision, did I seem to view
A golden-feathered eagle in the sky,
With open wings, and hovering for descent;
And I was in that place, methought, from whence
Young Ganymede, from his associates 'reft,
Was snatched aloft to the high consistory.
"Perhaps," thought I within me, "here alone
He strikes his quarry, and elsewhere disdains
To pounce upon the prey." Therewith, it seemed,
A little wheeling in his aëry tour,
Terrible as the lightning, rushed he down,
And snatched me upward even to the fire.
There both, I thought, the eagle and myself
Did burn; and so intense the imagined flames,
That needs my sleep was broken off. As erst
Achilles shook himself, and round him rolled
His wakened eyeballs, wondering where he was,
Whenas his mother had from Chiron fled
To Scyros, with him sleeping in her arms;
(There whence the Greeks did after sunder him;)
E'en thus I shook me, soon as from my face
The slumber parted, turning deadly pale,
Like one ice-struck with dread. Sole at my side
My comfort stood: and the bright sun was now
More than two hours aloft: and to the sea
My looks were turned. "Fear not," my master cried,
"Assured we are at happy point. Thy strength
Shrink not, but rise dilated. Thou art come
To Purgatory now. Lo! there the cliff
That circling bounds it. Lo! the entrance there,
Where it doth seem disparted. Ere the dawn
Ushered the day-light, when thy wearied soul
Slept in thee, o'er the flowery vale beneath
A lady came, and thus bespake me: 'I

18. Cf. Chaucer, —

"This eagle, of which I have you tolde,
That with fethirs shone al of golde,
Whiche that so hie gan to sore,
I gan beholdin more and more
To seen her beautee and the wonder,
But never was ther dente of thonder,
Ne that thinge that men callin foudre,
That smite sometime a toure to poudre,
And in his swifte comminge brend,
That so swithe gan downwarde discende
As this foule whan that it behelde,
That I a roume was in the felde,
And with his grim pawes stronge,
Within his sharpe nailis longe,
Me fleyng at a swappe he hent, etc."

House of Fame, ii.

20. Mount Ida. Ganymede was a beautiful Trojan youth, made cup-bearer to Zeus in Olympus, whither he was brought by an eagle.

28. To the sphere of fire, which according to Dante's cosmography was between the atmosphere and the heaven of the moon.

32. Thetis, mother of Achilles, bore him sleeping from Thessaly (where he had been brought up by Chiron) to the island of Scyros, in order to prevent his going to the siege of Troy. He was later discovered by Ulysses and persuaded to accompany him to the Greek army.

40. *Comfort* = Virgil.

45. Hitherto they have been in Antepurgatory.

Am Lucia. Suffer me to take this man,
Who slumbers. Easier so his way shall speed.'
Sordello and the other gentle shapes
Tarrying, she bare thee up: and, as day shone,
This summit reached: and I pursued her steps.
Here did she place thee. First, her lovely eyes
That open entrance showed me; then at once
She vanished with thy sleep." Like one, whose doubts
Are chased by certainty, and terror turned
To comfort on discovery of the truth,
Such was the change in me: and as my guide
Beheld me fearless, up along the cliff
He moved, and I behind him, towards the height.
Reader! thou markest how my theme doth rise;
Nor wonder therefore, if more artfully
I prop the structure. Nearer now we drew,
Arrived whence, in that part, where first a breach
As of a wall appeared, I could descry
A portal, and three steps beneath, that led
For inlet there, of different color each;
And one who watched, but spake not yet a word.
As more and more mine eye did stretch its view,
I marked him seated on the highest step,
In visage such, as past my power to bear.
Grasped in his hand, a naked sword glanced back
The rays so towards me, that I oft in vain
My sight directed. "Speak, from whence ye stand;"
He cried: "What would ye? Where is your escort?
Take heed your coming upward harm ye not."
"A heavenly dame, not skilless of these things,"
Replied the instructor, "told us, even now,
'Pass that way: here the gate is.'"—"And may she,
Befriending, prosper your ascent," resumed
The courteous keeper of the gate: "Come then
Before our steps." We straightway thither came.
The lowest stair was marble white, so smooth
And polished, that therein my mirrored form
Distinct I saw. The next of hue more dark
Than sablest grain, a rough and singed block,
Cracked lengthwise and across. The third, that lay
Massy above, seemed porphyry, that flamed
Red as the life-blood spouting from a vein.
On this God's angel either foot sustained,

51. See note to *Hell*, ii. 97.

71. The angel who guarded the entrance to Purgatory.

75. Sword of divine justice.

80. Lucia.

86. The door represents the sacrament of confession; the white marble step = sincerity; the dark, cracked stone = contrition; the blood-red one = love toward God. The threshold of diamond = solid foundation upon which the Church rests.

Upon the threshold seated, which appeared
A rock of diamond. Up the trinal steps
My leader cheerly drew me. "Ask," said he,
"With humble heart, that he unbar the bolt."
Piously at his holy feet devolved
I cast me, praying him for pity's sake
That he would open to me; but first fell
Thrice on my bosom prostrate. Seven times
The letter, that denotes the inward stain,
He, on my forehead, with the blunted point
Of his drawn sword, inscribed. And "Look," he cried,
"When entered, that thou wash these scars away."
Ashes, or earth ta'en dry out of the ground,
Were of one color with the robe he wore.
From underneath that vestment forth he drew
Two keys, of metal twain: the one was gold,
Its fellow silver. With the pallid first,
And next the burnished, he so plyed the gate,
As to content me well. "Whenever one
Faileth of these, that in the key-hole straight
It turn not, to this alley then expect
Access in vain." Such were the words he spake.
"One is more precious: but the other needs,
Skill and sagacity, large share of each,
Ere its good task to disengage the knot
Be worthily performed. From Peter these
I hold, of him instructed that I err
Rather in opening, than in keeping fast;
So but the suppliant at my feet implore."
Then of that hallowed gate he thrust the door,
Exclaiming, "Enter, but this warning hear:
He forth again departs who looks behind."
As in the hinges of that sacred ward
The swivels turned, sonorous metal strong,
Harsh was the grating; nor so surlily
Roared the Tarpeian, when by force bereft

102. The seven P's represent the seven capital sins (*peccata*), which are purged away in Purgatory. They are Pride, Envy, Anger, Sloth, Avarice, Gluttony, and Lust.

109. The two keys represent the authority conferred on Peter to open and shut the kingdom of Heaven (Matt. xvi. 19). The gold key = priestly authority; the silver one = the wisdom necessary to the confessor.

116. The gold key is more precious, for it was bought by the death of the Saviour. The other, depending on human wisdom, must be used skilfully yet cautiously.

125. Cf. Luke ix. 62. "No man, having put his hand to the gospel plough and looking back, is fit for the kingdom of God."

128. —"On a sudden open fly
With impetuous recoil and jarring sound
The infernal doors, and on their hinges grate
Harsh thunder."
Milton, P. L. ii. 882.

129. When Julius Cæsar had crossed the Rubicon and come to Rome he wished to pay his soldiers out of the public treasure kept in the temple of Saturn on the Tarpeian rock. The guardian, Metellus, wishing to oppose his entrance, was forced aside. See Lucan, *Pharsalia*, iii.

Of good Metellus, thenceforth from his loss
To leanness doomed. Attentively I turned,
Listening the thunder that first issued forth;
And "We praise thee, O God," methought I heard,
In accents blended with sweet melody.
The strains came o'er mine ear, e'en as the sound
Of choral voices, that in solemn chant
With organ mingle, and, now high and clear
Come swelling, now float indistinct away.

CANTO X.

ARGUMENT.

Being admitted at the gate of Purgatory, our Poets ascend a winding path up the rock, till they reach an open and level space that extends each way round the mountain. On the side that rises, and which is of white marble, are seen artfully engraven many stories of humility, which whilst they are contemplating, there approach the souls of those who expiate the sin of pride, and who are bent down beneath the weight of heavy stones.

WHEN we had passed the threshold of the gate,
(Which the soul's ill affection doth disuse,
Making the crooked seem the straighter path,)
I heard its closing sound. Had mine eyes turned,
For that offence what plea might have availed?
We mounted up the riven rock, that wound
On either side alternate, as the wave
Flies and advances. "Here some little art
Behoves us," said my leader, "that our steps
Observe the varying flexure of the path."
Thus we so slowly sped, that with cleft orb
The moon once more o'erhangs her watery couch,
Ere we that strait have threaded. But when free,
We came, and open, where the mount above

133. *Te Deum laudamus.* First words of an ancient hymn, sung at matins, or morning prayer, in the Roman Catholic Church, and also separately as a service of thanksgiving on special occasions. Its authorship is popularly attributed to Saint Ambrose and Saint Augustine, though in substance it is much older.

2. *Ill affection* = *malo amor* = evil love. Dante declares (*Purg.* xvii. 100, 101) that love produces not only virtue but sin also. Sin sends many souls to Hell; hence the gate of Purgatory is opened comparatively seldom for those who are saved.

7. The path is not only steep and narrow, but tortuous.

11. *Cleft orb.* The moon, past the full, set four hours after sunrise. When Dante awoke the sun was two hours high; he had talked a little with the angel at the gate, so that he had spent something less than two hours in climbing up the zigzag path.

14. The first terrace of Purgatory, — that of the proud.

One solid mass retires; I spent with toil,
And both uncertain of the way, we stood,
Upon a plain more lonesome than the roads
That traverse desert wilds. From whence the brink
Borders upon vacuity, to foot
Of the steep bank that rises still, the space
Had measured thrice the stature of a man:
And, distant as mine eye could wing its flight,
To leftward now and now to right dispatched,
That cornice equal in extent appeared.
Not yet our feet had on that summit moved,
When I discovered that the bank, around,
Whose proud uprising all ascent denied,
Was marble white; and so exactly wrought
With quaintest sculpture, that not there alone
Had Polycletus, but e'en nature's self
Been shamed. The angel (who came down to earth
With tidings of the peace so many years
Wept for in vain, that oped the heavenly gates
From their long interdict) before us seemed,
In a sweet act, so sculptured to the life,
He looked no silent image. One had sworn
He had said "Hail!" for she was imaged there,
By whom the key did open to God's love;
And in her act as sensibly impress
That word, "Behold the handmaid of the Lord,"
As figure sealed on wax. "Fix not thy mind
On one place only," said the guide beloved,
Who had me near him on that part where lies
The heart of man. My sight forthwith I turned,
And marked behind the virgin mother's form,
Upon that side where he that moved me stood,
Another story graven on the rock.
I past athwart the bard, and drew me near,
That it might stand more aptly for my view.
There, in the self-same marble, were engraved
The cart and kine, drawing the sacred ark,

16. Virgil, as well as Dante, is ignorant of Purgatory.

27. The perpendicular wall of the mountain.

30. A celebrated Greek sculptor, lived in the last part of the fifth century B.C. His most important work was the Hera at Argos, represented by the Ludovisi Juno.

31. Gabriel, who announced to the Virgin Mary the birth of the Saviour, which brought the tidings of "peace, good will toward men." See Luke i. 26 ff.

In these sculptures are given examples of humility; later will be given examples of the contrary vice,—pride. A similar arrangement takes place in all the other terraces.

37. The Virgin Mary.

40. *Ecce ancilla Dei*, the answer of Mary to Gabriel. See Luke i. 38.

43. In Purgatory they go to the right; Virgil remains on the outside to prevent Dante from falling over the edge, hence the latter is to the left of Virgil.

46. Dante saw, on his right, behind the sculpture representing Mary, another "story graven on the rock."

That from unbidden office awes mankind.
Before it came much people; and the whole
Parted in seven quires. One sense cried "Nay,"
Another, "Yes, they sing." Like doubt arose
Betwixt the eye and smell, from the curled fume
Of incense breathing up the well-wrought toil.
Preceding the blest vessel, onward came
With light dance leaping, girt in humble guise,
Israel's sweet harper: in that hap he seemed
Less, and yet more, than kingly. Opposite,
At a great palace, from the lattice forth
Looked Michal, like a lady full of scorn
And sorrow. To behold the tablet next,
Which, at the back of Michal, whitely shone,
I moved me. There, was storied on the rock
The exalted glory of the Roman prince,
Whose mighty worth moved Gregory to earn
His mighty conquest, Trajan the Emperor.
A widow at his bridle stood, attired
In tears and mourning. Round about them trooped
Full throng of knights; and overhead in gold
The eagles floated, struggling with the wind.
The wretch appeared amid all these to say:
"Grant vengeance, Sire! for, woe beshrew this heart,
My son is murdered." He replying seemed:
"Wait now till I return." And she, as one
Made hasty by her grief: "O Sire! if thou
Dost not return?"—"Where I am, who then is,
May right thee."—"What to thee is other's good,
If thou neglect thy own?"—"Now comfort thee;"
At length he answers. "It beseemeth well
My duty be performed, ere I move hence:
So justice wills; and pity bids me stay."
He, whose ken nothing new surveys, produced
That visible speaking, new to us and strange,
The like not found on earth. Fondly I gazed

52. "And when they came to Nachon's threshing-floor, Uzzah put forth his hand to the ark of God, and took hold of it; for the oxen shook it." "And the anger of the Lord was kindled against Uzzah; and God smote him there for his error; and there he died by the ark of God." 2 Sam. vi. 6, 7.

58. "And David danced before the Lord with all his might; and David was girded with a linen ephod." 2 Sam. vi. 14.

63. Daughter of Saul, wife of David. She grieved because she thought that David lowered his dignity. She was cursed with sterility as a punishment for her pride. 2 Sam. vi. 23.

68. It is told by ancient writers that Gregory the Great, considering the great virtue of Trajan, prayed God so earnestly for his salvation, that his prayer was heard. The original of the following story of Trajan is found in *Dio Cassius*, lxix., where it is told of the Emperor Hadrian, "when a woman appeared to him with a suit, as he was on a journey, at first he answered her, 'I have no leisure'; but she crying out to him, 'then reign no longer,' he turned about, and heard her cause."

79. My successor.

85. God.

Upon those patterns of meek humbleness,
Shapes yet more precious for their artist's sake;
When "Lo!" the poet whispered, "where this way
(But slack their pace) a multitude advance.
These to the lofty steps shall guide us on."
Mine eyes, though bent on view of novel sights,
Their loved allurement, were not slow to turn.
Reader! I would not that amazed thou miss
Of thy good purpose, hearing how just God
Decrees our debts be cancelled. Ponder not
The form of suffering. Think on what succeeds:
Think that, at worst, beyond the mighty doom
It cannot pass. "Instructor!" I began,
"What I see hither tending, bears no trace
Of human semblance, nor of aught beside
That my foiled sight can guess." He answering thus:
"So courbed to earth, beneath their heavy terms
Of torment stoop they, that mine eye at first
Struggled as thine. But look intently thither;
And disentangle with thy laboring view,
What, underneath those stones, approacheth: now,
E'en now, mayst thou discern the pangs of each."
Christians and proud! O poor and wretched ones!
That, feeble in the mind's eye, lean your trust
Upon unstaid perverseness: know ye not
That we are worms, yet made at last to form
The winged insect, imped with angel plumes,
That to heaven's justice unobstructed soars?
Why buoy ye up aloft your unfledged souls?
Abortive then and shapeless ye remain,
Like the untimely embryon of a worm.
As, to support incumbent floor or roof,
For corbel is a figure sometimes seen,
That crumples up its knees unto its breast,
With the feigned posture stirring ruth unfeigned
In the beholder's fancy; so I saw
These fashioned, when I noted well their guise.
Each, as his back was laden, came indeed
Or more or less contract; but it appeared

95. Thinking that the severe nature of the torments he is about to describe might possibly discourage repentant sinners, Dante exhorts the reader to remember that these punishments will end in blessedness, and that they cannot endure after the Last Judgment. The torments of Hell, on the other hand, are hopeless and eternal.

104. Not a clear translation.

"La grave condizione
Di lor tormento a terra li rannicchia."

"The heavy condition of their torment bows them to earth."

114. *The winged insect* = *farfalla* = butterfly. This was a common symbol of the soul in ancient times.

117. Man is like the chrysalis, destined to become an angel in heaven. Through sin, however, his development is arrested.

120. *Corbel* = a bracket supporting a superincumbent object, or receiving the spring of an arch.

As he, who showed most patience in his look,
Wailing exclaimed: "I can endure no more."

CANTO XI.

ARGUMENT.

After a prayer uttered by the spirits, who were spoken of in the last Canto, Virgil inquires the way upwards, and is answered by one, who declares himself to have been Omberto, son of the Count of Santafiore. Next our Poet distinguishes Oderigi, the illuminator, who discourses on the vanity of worldly fame, and points out to him the soul of Provenzano Salvani.

"O THOU Almighty Father! who dost make
The heavens thy dwelling, not in bounds confined,
But that, with love intenser, there thou view'st
Thy primal effluence; hallowed be thy name:
Join, each created being, to extol
Thy might; for worthy humblest thanks and praise
Is thy blest Spirit. May thy kingdom's peace
Come unto us; for we, unless it come,
With all our striving, thither tend in vain.
As, of their will, the angels unto thee
Tender meet sacrifice, circling thy throne
With loud hosannas: so of theirs be done
By saintly men on earth. Grant us, this day,
Our daily manna, without which he roams
Through this rough desert retrograde, who most
Toils to advance his steps. As we to each
Pardon the evil done us, pardon thou
Benign, and of our merit take no count,
'Gainst the old adversary, prove thou not
Our virtue, easily subdued; but free
From his incitements, and defeat his wiles.
This last petition, dearest Lord! is made
Not for ourselves; since that were needless now;
But for their sakes who after us remain."
Thus for themselves and us good speed imploring,
Those spirits went beneath a weight like that
We sometimes feel in dreams; all, sore beset,
But with unequal anguish; wearied all;
Round the first circuit; purging as they go
The world's gross darkness off. In our behoof

1. The following passage is a paraphrase of the Lord's Prayer.

22. The souls in Purgatory, being no longer able to sin (cf. "where power to sin no longer tempts us," *Purg.* xxvi. 124), are not exposed to temptation, hence do not need to repeat this part of the Lord's Prayer for themselves.

27. Allusion to the nightmare.

If their vows still be offered, what can here
For them be vowed and done by such, whose wills
Have root of goodness in them? Well beseems
That we should help them wash away the stains
They carried hence; that so, made pure and light,
They may spring upward to the starry spheres.
"Ah! so may mercy-tempered justice rid
Your burdens speedily; that ye have power
To stretch your wing, which e'en to your desire
Shall lift you; as ye show us on which hand
Toward the ladder leads the shortest way.
And if there be more passages than one,
Instruct us of that easiest to ascend:
For this man, who comes with me, and bears yet
The charge of fleshly raiment Adam left him,
Despite his better will, but slowly mounts."
From whom the answer came unto these words,
Which my guide spake, appeared not; but 't was said:
"Along the bank to rightward come with us;
And ye shall find a pass that mocks not toil
Of living man to climb: and were it not
That I am hindered by the rock, wherewith
This arrogant neck is tamed, whence needs I stoop
My visage to the ground; him, who yet lives,
Whose name thou speak'st not, him I fain would view;
To mark if e'er I knew him, and to crave
His pity for the fardel that I bear.
I was of Latium; of a Tuscan born,
A mighty one: Aldobrandesco's name,
My sire's, I know not if ye e'er have heard.
My old blood and forefathers' gallant deeds
Made me so haughty, that I clean forgot
The common mother; and to such excess
Waxed in my scorn of all men, that I fell,
Fell therefore; by what fate, Siena's sons,
Each child in Campagnatico, can tell.
I am Omberto: not me, only, pride
Hath injured, but my kindred all involved
In mischief with her. Here my lot ordains
Under this weight to groan, till I appease
God's angry justice, since I did it not
Amongst the living, here amongst the dead."
Listening I bent my visage down: and one

33. Whose wills are consonant with divine grace. Cf. *Purg.* iv. 130, 131, where we are told that the prayers of such alone can shorten the torments of Purgatory.

58. This is Omberto, son of Guglielmo Aldobrandeschi, Count of Santafiore. He was killed by his countrymen, the Sienese, at Campagnatico, on account of his arrogance.

63. *The common mother* = the earth.

68. He declares, by these words, that pride was an hereditary trait in his family.

(Not he who spake) twisted beneath the weight
That urged him, saw me, knew me straight, and called;
Holding his eyes with difficulty fixed
Intent upon me, stooping as I went
Companion of their way. "O!" I exclaimed,
"Art thou not Oderigi? art not thou
Agobbio's glory, glory of that art
Which they of Paris call the limner's skill?"
"Brother!" said he, "with tints, that gayer smile,
Bolognian Franco's pencil lines the leaves.
His all the honor now; my light obscured.
In truth, I had not been thus courteous to him
The whilst I lived, through eagerness of zeal
For that pre-eminence my heart was bent on.
Here, of such pride, the forfeiture is paid.
Nor were I even here, if, able still
To sin, I had not turned me unto God.
O powers of man! how vain your glory, nipt
E'en in its height of verdure, if an age
Less bright succeed not. Cimabue thought
To lord it over painting's field; and now
The cry is Giotto's, and his name eclipsed.
Thus hath one Guido from the other snatched
The lettered prize: and he, perhaps, is born,
Who shall drive either from their nest. The noise
Of worldly fame is but a blast of wind,
That blows from diverse points, and shifts its name,
Shifting the point it blows from. Shalt thou more
Live in the mouths of mankind, if thy flesh

79. Oderigi of *Agobbio* or *Gubbio* (a small city not far south of Urbino), belonged to the school of Cimabue and was an excellent miniature painter. He died in 1299.

81. *The limner's skill* = *alluminare* = illuminating.

83. Pupil of Oderigi, who surpassed his master in skill.

85. He would have been too proud to confess this when he was alive.

Note the different kinds of pride mentioned here by Dante. With Omberto it was pride of family: with Oderigi, pride of genius; with Provenzano (below), pride of power.

89. *Able still to sin* = while still alive. Cf. note to line 22.

93. *Age less bright* = *etati grosse* = ages of ignorance. In an age when constant progress is being made, the later artist obscures the glory of his predecessor. This is not true, however, if an age of decline follows, for the predecessor then is greater than the follower, and his fame does not die out.

93. Cimabue was born at Florence about 1240, died about 1300; he was the first to give the impulse toward the study of nature, which distinguishes modern painting from the conventionality of the Byzantine school. Dante seems to allude to his epitaph, which runs as follows, —

"Credidit ut Cimabos picturæ castra tenere,
Sic tenuit vivens: nunc tenet astra poli."

95. Giotto di Bondone was born at Vespignano, near Florence, in 1266; died at Florence in 1337. He was the most celebrated artist of his time and a close friend of Dante.

96. Guido Cavalcanti (a Florentine poet) has taken from Guido Guinicelli (of Bologna) the "lettered prize" = *la gloria della lingua* = the glory of the (Italian) tongue. Guinicelli died in 1276; Cavalcanti in 1301.

97. Some think Dante refers to himself here. The phrase, however, may be used in a general sense.

Part shrivelled from thee, than if thou hadst died
Before the coral and the pap were left;
Or e'er some thousand years have past? and that
Is, to eternity compared, a space
Briefer than is the twinkling of an eye
To the heaven's slowest orb. He there, who treads
So leisurely before me, far and wide
Through Tuscany resounded once; and now
Is in Siena scarce with whispers named:
There was he sovereign, when destruction caught
The maddening rage of Florence, in that day
Proud as she now is loathsome. Your renown
Is as the herb, whose hue doth come and go;
And his might withers it, by whom it sprang
Crude from the lap of earth." I thus to him:
"True are thy sayings: to my heart they breathe
The kindly spirit of meekness, and allay
What tumors rankle there. But who is he,
Of whom thou spakest but now?" "This," he replied,
"Is Provenzano. He is here, because
He reached, with grasp presumptuous, at the sway
Of all Siena. Thus he still hath gone,
Thus goeth never-resting, since he hath died.
Such is the acquittance rendered back of him,
Who, in the mortal life, too much hath dared."
I then: "If soul, that to life's verge delays
Repentance, linger in that lower space,
Nor hither mount, (unless good prayers befriend,)
Or ever time, long as it lived, be past;
How chanced admittance was vouchsafed to him?"
"When at his glory's topmost height," said he,
"Respect of dignity all cast aside,
Freely he fixed him on Siena's plain

103. *Part shrivelled from thee* = when thou art old.

104. This translation does not give the force of the original,

"Innanzi che lasciassi il pappo e il dindi."

Where *pappo* and *dindi* are childish words for "bread" and "money."

108. The slowest heaven is that of the fixed stars, believed by the ancients to move 1° in 100 years, hence, to make a complete revolution in 36,000 years. See *Convito*, ii. 15.

116. The sun.

120. *Tumors* = swelling pride.

122. Provenzano Salvani, a Ghibelline noble of Siena, who was at the head of the municipal government when the Florentine Guelphs were defeated at Montaperti, September 4, 1260.

129. Belacqua (*Purg.* iv. 126-131) had said that those who put off repentance till the end of life must remain in Antepurgatory as long as they had lived, unless their term was shortened by the prayers of their friends. Dante seems to find a contradiction here. Provenzano had not repented before the end of his life; he had been dead thirty-one years, was older than that when he died, and apparently (because he was forgotten in Siena) no prayers had been offered for him. How then is he here?

134. The fact alluded to is as follows: A friend of Provenzano was prisoner of war to Charles I. of Anjou, who threatened to put him to death unless a heavy ransom was paid. Provenzano then begged openly in the public square of Siena for money to pay this ransom.

135. *Siena's plain* = *campo di Siena* = the largest square in that city.

A suitor to redeem his suffering friend,
Who languished in the prison-house of Charles;
Nor, for his sake, refused through every vein
To tremble. More I will not say; and dark,
I know, my words are; but thy neighbors soon
Shall help thee to comment on the text.
This is the work, that from these limits freed him."

CANTO XII.

ARGUMENT.

Dante being desired by Virgil to look down on the ground which they are treading, observes that it is wrought over with imagery exhibiting various instances of pride recorded in history and fable. They leave the first cornice, and are ushered to the next by an angel who points out the way.

WITH equal pace, as oxen in the yoke,
I, with that laden spirit, journeyed on,
Long as the mild instructor suffered me;
But, when he bade me quit him, and proceed,
(For "Here," said he, "behoves with sail and oars
Each man, as best he may, push on his bark,")
Upright, as one disposed for speed, I raised
My body, still in thought submissive bowed.
I now my leader's track not loth pursued;
And each had shown how light we fared along,
When thus he warned me: "Bend thine eyesight down:
For thou, to ease the way, shalt find it good
To ruminate the bed beneath thy feet."
As, in memorial of the buried, drawn
Upon earth-level tombs, the sculptured form
Of what was once, appears, (at sight whereof
Tears often stream forth, by remembrance waked,
Whose sacred stings the piteous often feel,)
So saw I there, but with more curious skill

140. Allusion to Dante's approaching banishment from Florence, when he too shall learn how hard a thing it is to ask for charity from others. Cf. *Par.* xvii. 57–60.

142. This act of humility on the part of Provenzano freed him from the necessity of lingering in Antepurgatory.

5. The meaning of this metaphor (in Latin, *velis remisque contendere*) is to use every force of soul and body in order to advance.

8. His thoughts remained humble at seeing the punishment suffered by the proud, and perhaps because he realized that this was his own greatest vice.

10. In comparison with the spirits laden with heavy weights.

15. Such tombs are often seen in old cathedrals; as for instance the tomb of Livingstone in Westminster Abbey, or that of Galileo in Santa Croce, in Florence.

18. *Pious* would be a better translation of *pii* here than *piteous*.

Of portraiture o'erwrought, whate'er of space
From forth the mountain stretches. On one part
Him I beheld, above all creatures erst
Created noblest, lightening fall from heaven:
On the other side, with bolt celestial pierced,
Briareus; cumbering earth he lay, through dint
Of mortal ice-stroke. The Thymbræan god,
With Mars, I saw, and Pallas, round their sire,
Armed still, and gazing on the giants' limbs
Strewn o'er the ethereal field. Nimrod I saw:
At foot of the stupendous work he stood,
As if bewildered, looking on the crowd
Leagued in his proud attempt on Sennaar's plain.
O Niobe! in what a trance of woe
Thee I beheld, upon that highway drawn,
Seven sons on either side thee slain. O Saul!
How ghastly didst thou look, on thine own sword
Expiring, in Gilboa, from that hour
Ne'er visited with rain from heaven, or dew.
O fond Arachne! thee I also saw,
Half spider now, in anguish, crawling up
The unfinished web thou weaved'st to thy bane.
O Rehoboam! here thy shape doth seem
Louring no more defiance; but fear-smote,
With none to chase him, in his chariot whirled.
Was shown beside upon the solid floor,
How dear Alcmæon forced his mother rate
That ornament, in evil hour received:
How, in the temple, on Sennacherib fell
His sons, and how a corpse they left him there.
Was shown the scath, and cruel mangling made
By Tomyris on Cyrus, when she cried,

20. The surface of the terrace on which they were now walking was covered with sculptures, giving well-known examples of punished pride.

22. Lucifer.

25. *Briareus*, a hundred-handed monster, who took part in the war of the Titans against the gods, was overthrown by a thunderbolt, and was buried beneath Mount Ætna. See *Hell*, xxxi. 90.

26. Apollo, so called after his temple in Thymbra, a city in Troas.

30. The tower of Babel. Cf. Gen. xi.

32. *Sennaar* = Shinar. Cf. Milton,—

"The builders such of Babel on the plain
Of Sennaar." *P. L.* iii. 467.

33. Niobe boasted that while Latona (mother of Apollo and Diana) had only two children, she had seven sons and seven daughters. For her presumption she was punished by the destruction of all her children.

36. 1 Sam. xxxi. 4, and 2 Sam. i. 21.

39. Arachne had boasted of her superiority in weaving over Minerva, and was changed by the latter into a spider.

45. 1 Kings xii. 13-18.

46. When Eriphyle betrayed the hiding-place of her husband Amphiaraus (who was then forced to go to the Theban wars and hence to his death), her son Alcmæon killed her for her treason. Cf. *Hell*, xx. 29 ff.

48. King of Assyria; lost his army in a single night, and on his return to Nineveh, was killed in the temple by his two sons. 2 Kings xix. 37.

51. Tomyris, queen of the Scythians, after the defeat and death of Cyrus, had his head cut off and plunged in blood, using words similar to those in line 52. The story is told by Herodotus, i. 214.

"Blood thou didst thirst for: take thy fill of blood."
Was shown how routed in the battle fled
The Assyrians, Holofernes slain, and e'en
The relics of the carnage. Troy I marked,
In ashes and in caverns. Oh! how fallen,
How abject, Ilion, was thy semblance there.
What master of the pencil or the style
Had traced the shades and lines, that might have made
The subtlest workman wonder? Dead, the dead;
The living seemed alive: with clearer view,
His eye beheld not, who beheld the truth,
Than mine what I did tread on, while I went
Low bending. Now swell out, and with stiff necks
Pass on, ye sons of Eve! veil not your looks,
Lest they descry the evil of your path.
I noted not (so busied was my thought)
How much we now had circled of the mount;
And of his course yet more the sun had spent;
When he, who with still wakeful caution went,
Admonished: "Raise thou up thy head: for know
Time is not now for slow suspense. Behold,
That way, an angel hasting towards us. Lo,
Where duly the sixth handmaid doth return
From service on the day. Wear thou, in look
And gesture, seemly grace of reverent awe;
That gladly he may forward us aloft.
Consider that this day ne'er dawns again."
Time's loss he had so often warned me 'gainst,
I could not miss the scope at which he aimed.
The goodly shape approached us, snowy white
In vesture, and with visage casting streams
Of tremulous lustre like the matin star.
His arms he opened, then his wings; and spake:
"Onward! the steps, behold, are near; and now
The ascent is without difficulty gained."
A scanty few are they, who, when they hear
Such tidings, hasten. O, ye race of men!
Though born to soar, why suffer ye a wind
So slight to baffle ye? He led us on
Where the rock parted; here, against my front,
Did beat his wings; then promised I should fare

54. Judith xv. 1.

62. He who was present at the actual scenes when they took place.

65. *Vale* is an obsolete word meaning "to lower"; the original has *chinate* = bend down.

74. *Sixth handmaid* = the sixth hour of the day; it is now noon.

80. Dante is continually reminded by Virgil of the value of time. Cf. the *Convito*, iv. 2, "All our troubles, if we seek their origin, proceed from not knowing the use of time."

91. The angel erased from Dante's forehead one of the seven P's, and thus indicated he had purged away the sin of pride, punished in the first terrace. A similar erasure occurs in all the succeeding terraces.

In safety on my way. As to ascend
That steep, upon whose brow the chapel stands,
(O'er Rubaconte, looking lordly down
On the well-guided city,) up the right
The impetuous rise is broken by the steps
Carved in that old and simple age, when still
The registry and label rested safe;
Thus is the acclivity relieved, which here,
Precipitous, from the other circuit falls:
But, on each hand, the tall cliff presses close.
As, entering, there we turned, voices, in strain
Ineffable, sang: "Blessed are the poor
In spirit." Ah! how far unlike to these
The straits of hell: here songs to usher us,
There shrieks of woe. We climb the holy stairs:
And lighter to myself by far I seemed
Than on the plain before; whence thus I spake:
"Say, master, of what heavy thing have I
Been lightened; that scarce aught the sense of toil
Affects me journeying?" He in few replied:
"When sin's broad characters, that yet remain
Upon thy temples, though well nigh effaced,
Shall be, as one is, all clean razed out;
Then shall thy feet by heartiness of will
Be so o'ercome, they not alone shall feel
No sense of labor, but delight much more
Shall wait them, urged along their upward way."
Then like to one, upon whose head is placed
Somewhat he deems not of, but from the becks
Of others, as they pass him by; his hand
Lends therefore help to assure him, searches, finds,
And well performs such office as the eye
Wants power to execute; so stretching forth
The fingers of my right hand, did I find
Six only of the letters, which his sword,
Who bare the keys, had traced upon my brow.
The leader, as he marked mine action, smiled.

94. The church of San Miniato in Florence, which overlooks that part of the city above the bridge of Rubaconte (now called *ponte alle Grazie*).

96. *Well guided = ben guidata;* this is of course spoken in irony.

99. Allusion to two frauds, well known in his day, in one of which the registry, or record book was mutilated, and in the other, an officer in charge of the revenue from salt gave false measure, and kept the money thus gained.

104. As the Poet mounts from one terrace to another, he is greeted by the words of the different Beatitudes. Here it is the first. Matt. v. 3.

113. The remaining six P's cut by the angel at the gate of Purgatory.

120. Dante does not yet know that the letter has been razed from his forehead.

CANTO XIII.

ARGUMENT.

They gain the second cornice, where the sin of envy is purged; and having proceeded a little to the right, they hear voices uttered by invisible spirits recounting famous examples of charity, and next behold the shades, or souls, of the envious clad in sackcloth, and having their eyes sewed up with an iron thread. Amongst these Dante finds Sapia, a Sienese lady, from whom he learns the cause of her being there.

We reached the summit of the scale, and stood
Upon the second buttress of that mount
Which healeth him who climbs. A cornice there,
Like to the former, girdles round the hill;
Save that its arch, with sweep less ample, bends.
Shadow, nor image there, is seen: all smooth
The rampart and the path, reflecting naught
But the rock's sullen hue. "If here we wait,
For some to question," said the bard, "I fear
Our choice may haply meet too long delay."
Then fixedly upon the sun his eyes
He fastened; made his right the central point
From whence to move; and turned the left aside.
"O pleasant light, my confidence and hope!
Conduct us thou," he cried, "on this new way,
Where now I venture; leading to the bourn
We seek. The universal world to thee
Owes warmth and lustre. If no other cause
Forbid, thy beams should ever be our guide."
Far, as is measured for a mile on earth,
In brief space had we journeyed; such prompt will
Impelled; and towards us flying, now were heard
Spirits invisible, who courteously
Unto love's table bade the welcome guest.
The voice that first flew by, called forth aloud,
"They have no wine," so on behind us past,
Those sounds reiterating, nor yet lost
In the faint distance, when another came
Crying, "I am Orestes," and alike
Winged its fleet way. "O father!" I exclaimed,
"What tongues are these?" and as I questioned, lo!

24. These voices invited the penitent spirits to imitate that charity which is the virtue opposite to envy. In the preceding terrace examples of virtue and its contrary vice are given by means of sculpture. Here the same thing is done by means of unseen voices.

26. The words of the Virgin at the marriage of Cana, indicating her thoughtfulness for the comfort of others. John ii. 3.

29. These words were uttered by Pylades in order to save his friend, when Orestes was about to be condemned to death by Egistheus.

A third exclaiming, "Love ye those have wronged you."
"This circuit," said my teacher, "knots the scourge
For envy; and the cords are therefore drawn
By charity's correcting hand. The curb
Is of a harsher sound; as thou shalt hear
(If I deem rightly) ere thou reach the pass,
Where pardon sets them free. But fix thine eyes
Intently through the air; and thou shalt see
A multitude before thee seated, each
Along the shelving grot." Then more than erst
I oped my eyes; before me viewed; and saw
Shadowed with garments dark as was the rock;
And when we passed a little forth, I heard
A crying, "Blessed Mary! pray for us,
Michael and Peter! all ye saintly host!"
I do not think there walks on earth this day
Man so remorseless, that he had not yearned
With pity at the sight that next I saw.
Mine eyes a load of sorrow teemed, when now,
I stood so near them, that their semblances
Came clearly to my view. Of sackcloth vile
Their covering seemed; and, on his shoulder, one
Did stay another, leaning; and all leaned
Against the cliff. E'en thus the blind and poor,
Near the confessionals, to crave an alms,
Stand, each his head upon his fellow's sunk;
So most to stir compassion, not by sound
Of words alone, but that which moves not less,
The sight of misery. And as never beam
Of noon-day visiteth the eyeless man,
E'en so was heaven a niggard unto these
Of his fair light: for, through the orbs of all,
A thread of wire, impiercing, knits them up,
As for the taming of a haggard hawk.
It were a wrong, methought, to pass and look
On others, yet myself the while unseen.
To my sage counsel therefore did I turn.
He knew the meaning of the mute appeal,
Nor waited for my questioning, but said:

32. "Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you." Matt. v. 44.

34. Virgil compares these examples of love to a whip which urges the soul on to repentance; the examples of envy, mentioned later, are like a curb to restrain the soul from sin.

38. The path leading to the third terrace.

45. The litany of the saints.

56. *Confessionals* = *Perdoni* = the churches on the days of special solemnities and indulgences. This picture is still a familiar sight in Italy.

65. The object of the operation referred to here was, by blinding the wild hawk for a time to tame him more easily. This was done by sewing the eyelids together with wire. Dante has a number of allusions drawn from falconry, which was a favorite pastime in the Middle Ages.

"Speak; and be brief, be subtile in thy words."
On that part of the cornice, whence no rim
Engarlands its steep fall, did Virgil come;
On the other side me were the spirits, their cheeks
Bathing devout with penitential tears,
That through the dread impalement forced a way.
I turned me to them, and "O shades!" said I,
"Assured that to your eyes unveiled shall shine
The lofty light, sole object of your wish,
So may heaven's grace clear whatsoe'er of foam
Floats turbid on the conscience, that henceforth
The stream of mind roll limpid from its source;
As ye declare (for so shall ye impart
A boon I dearly prize) if any soul
Of Latium dwell among ye: and perchance
That soul may profit, if I learn so much."
"My brother! we are, each one, citizens
Of one true city. Any, thou wouldst say,
Who lived a stranger in Italia's land."
So heard I answering, as appeared, a voice
That onward came some space from whence I stood.
A spirit I noted, in whose look was marked
Expectance. Ask ye how? The chin was raised
As in one reft of sight. "Spirit," said I,
"Who for thy rise art tutoring, (if thou be
That which didst answer to me,) or by place,
Or name, disclose thyself, that I may know thee."
"I was," it answered, "of Siena: here
I cleanse away with these the evil life,
Soliciting with tears that He, who is,
Vouchsafe him to us. Though Sapia named,
In sapience I excelled not; gladder far
Of other's hurt, than of the good befell me.
That thou mayst own I now deceive thee not,
Hear, if my folly were not as I speak it.
When now my years sloped waning down the arch,

71. *Subtile* = *arguto* = to the point.

72. On the outer edge.

76. *Impalement* = *costura* = seam.

79. God.

80. *Foam* = sins. "May divine grace so wash away the stains of sin from your conscience, that your guilt may be remembered no more."

86. Dante, by bringing news to their friends on earth, may be the means of gaining prayers for them, and thus to "profit" them by shortening their stay in Purgatory.

87. "For here we have no continuing city, but we seek one to come." Heb. xiii. 14.

95. *Tutoring* = *ti dome* = subduest, humblest thyself.

101. A gentlewoman of Siena, believed to have been the wife of Ghinibaldo Saracini, Lord of Castiglioncello, near Montereggioni. Living in exile at Colle, she was so overjoyed at a defeat which her countrymen sustained near that place, that she declared nothing more was wanting to make her die contented.

102. *Sapience.* Cary thus reproduces the play on words in the original, —

"Savia non fui, avvegna che Sapia
Fossi chiamata."

106. Cf. note to *Hell*, i. 1.

It so bechanced, my fellow-citizens
Near Colle met their enemies in the field;
And I prayed God to grant what He had willed.
There were they vanquished, and betook themselves
Unto the bitter passages of flight.
I marked the hunt; and waxing out of bounds
In gladness, lifted up my shameless brow,
And, like the merlin cheated by a gleam,
Cried, 'It is over. Heaven! I fear thee not.'
Upon my verge of life I wished for peace
With God; nor yet repentance had supplied
What I did lack of duty, were it not
The hermit Piero, touched with charity,
In his devout oraisons thought on me.
But who art thou that question'st of our state,
Who go'st, as I believe, with lids unclosed,
And breathest in thy talk?" — "Mine eyes," said I,
"May yet be here ta'en from me; but not long;
For they have not offended grievously
With envious glances. But the woe beneath
Urges my soul with more exceeding dread.
That nether load already weighs me down."
She thus: "Who then, amongst us here aloft,
Hath brought thee, if thou weenest to return?"
"He," answered I, "who standeth mute beside me.
I live: of me ask therefore, chosen spirit!
If thou desire I yonder yet should move
For thee my mortal feet." — "Oh!" she replied,
"This is so strange a thing, it is great sign
That God doth love thee. Therefore with thy prayer
Sometime assist me: and, by that I crave,
Which most thou covetest, that if thy feet
E'er tread on Tuscan soil, thou save my fame
Amongst my kindred. Them shalt thou behold
With that vain multitude, who set their hope
On Telamone's haven; there to fail
Confounded, more than when the fancied stream

109. The defeat of the Sienese at Colle in 1269, by the Florentines.

114. *Merlin* = *merlo* = blackbird. An old story relates how the blackbird, seeing the weather grow mild in January, flew away from its master, crying, "I care for thee no longer"; but soon repented on finding out that the winter was not yet over.

119. Piero Pettinagno, a holy hermit of Siena, died in 1289.

123. Dante seems to say here that he is not free from envy, but that his greatest vice is that of pride. This harmonizes with what Boccaccio, Villani, and others say of him.

133. "If thou wishest me to go to thy friends and obtain for thee their prayers."

139. "*Save my fame*, by telling them I am not in Hell."

141. The Sienese. Cf. *Hell*, xxix. 117, 118. They had bought the harbor of Telamone, hoping to thus extend their power on the sea, and become rivals of Pisa and Genoa.

They sought, of Dian called: but they, who lead
Their navies, more than ruined hopes shall mourn." 145

CANTO XIV.

ARGUMENT.

Our Poet on this second cornice finds also the souls of Guido del Duca of Brettinoro and Rinieri da Calboli of Romagna; the latter of whom, hearing that he comes from the banks of the Arno, inveighs against the degeneracy of all those who dwell in the cities visited by that stream; and the former, in like manner, against the inhabitants of Romagna. On leaving these, our Poets hear voices recording noted instances of envy.

"SAY, who is he around our mountain winds,
Or ever death has pruned his wing for flight;
That opes his eyes, and covers them at will?"
"I know not who he is, but know thus much;
He comes not singly. Do thou ask of him,
For thou art nearer to him; and take heed,
Accost him gently, so that he may speak."
Thus on the right two spirits, bending each
Toward the other, talked of me; then both
Addressing me, their faces backward leaned,
And thus the one began: "O soul, who yet
Pent in the body, tendest towards the sky!
For charity, we pray thee, comfort us;
Recounting whence thou comest, and who thou art:
For thou dost make us, at the favor shown thee,
Marvel, as at a thing that ne'er hath been."
"There stretches through the midst of Tuscany,"
I straight began, "a brooklet, whose well-head
Springs up in Falterona; with his race
Not satisfied, when he some hundred miles
Hath measured. From his banks bring I this frame.
To tell you who I am were words mis-spent:
For yet my name scarce sounds on rumor's lip."
"If well I do incorporate with my thought
The meaning of thy speech," said he, who first

144. A subterranean stream, supposed to flow under Siena. Vast sums of money were wasted in both these enterprises, but the *ammiragli* (= the admirals), by falling sick and dying on account of the foul air of Telamone, lost most, *i.e.* their lives.

2. The two spirits who are speaking to each other here are Guido del Duca and Rinieri da Calboli, both of Romagna.

10. As blind men do. Cf. *Purg.* xiii. 93, 94.

11. Guido del Duca. See line 84.

18. The Arno.

19. One of the highest peaks of the Tuscan Apennines. Dante tells us in the *Convito* (iv. 11), that he had visited this mountain.

20. The total length of the Arno is nearly one hundred and fifty miles.

21. From Florence. Cf. *Hell*, xxiii. 95 ff.

Addressed me, "thou dost speak of Arno's wave."
To whom the other: "Why hath he concealed
The title of that river, as a man
Doth of some horrible thing?" The spirit, who
Thereof was questioned, did acquit him thus:
"I know not: but 't is fitting well the name
Should perish of that vale; for from the source,
Where teems so plenteously the Alpine steep
Maimed of Pelorus, (that doth scarcely pass
Beyond that limit,) even to the point
Where unto ocean is restored what heaven
Drains from the exhaustless store for all earth's streams,
Throughout the space is virtue worried down,
As 't were a snake, by all, for mortal foe;
Or through disastrous influence on the place,
Or else distortion of misguided wills
That custom goads to evil: whence in those,
The dwellers in that miserable vale,
Nature is so transformed, it seems as they
Had shared of Circe's feeding. 'Midst brute swine,
Worthier of acorns than of other food
Created for man's use, he shapeth first
His obscure way; then, sloping onward, finds
Curs, snarlers more in spite than power, from whom
He turns with scorn aside: still journeying down,
By how much more the curst and luckless foss
Swells out to largeness, e'en so much it finds
Dogs turning into wolves. Descending still
Through yet more hollow eddies, next he meets
A race of foxes, so replete with craft,
They do not fear that skill can master it.
Nor will I cease because my words are heard
By other ears than thine. It shall be well

27. Rinieri da Calboli.

30. *Did acquit him* = answered.

32. *Teems so plenteously* = *pregno* = rich in streams.

34. *Pelorus* (to-day Capo del Faro) is a promontory in Sicily, forming the northeast extremity of the island, and which, together with two others, gives a triangular shape to Sicily, whence its classic name *Trinacria*.

The words, *that doth scarcely pass beyond that limit*, are unintelligible here. The original,

"Che in pochi lochi passa altra quel segno"
= "That in few places it passes beyond that mark,"

means that the Apennines are in few places more teeming with water than in that part where the Arno has its source.

36. To the junction of the Arno with the sea. Dante alludes here to the origin of all rivers, formed of the rain, which itself is condensed vapor drawn from the sea by the sun. Cf. *Purg.* v. 107 ff.

40. Either through the influence of the climate and country, or through evil habits.

45. Circe, daughter of Helios, an enchantress, living in the island of Ææa. She kept Ulysses with her a year, and changed some of his companions into swine. The reference here is to the inhabitants of Casentino.

49. The people of Arezzo. The Arno here makes a sudden turn to the east.

51. *Foss* = *fosso* = ditch, contemptuously used for the Arno.

53. *Wolves* = the Florentines.

55. *Foxes* = the Pisans.

For this man, if he keep in memory
What from no erring spirit I reveal.
Lo! I behold thy grandson, that becomes
A hunter of those wolves, upon the shore
Of the fierce stream; and cows them all with dread.
Their flesh, yet living, sets he up to sale,
Then, like an aged beast, to slaughter dooms.
Many of life he reaves, himself of worth
And goodly estimation. Smeared with gore,
Mark how he issues from the rueful wood;
Leaving such havoc, that in thousand years
It spreads not to prime lustihood again."
As one, who tidings hears of woe to come,
Changes his looks perturbed, from whate'er part
The peril grasp him; so beheld I change
That spirit, who had turned to listen; struck
With sadness, soon as he had caught the word.
His visage, and the other's speech, did raise
Desire in me to know the names of both;
Whereof, with meek entreaty, I inquired.
The shade, who late addressed me, thus resumed:
"Thy wish imports, that I vouchsafe to do
For thy sake what thou wilt not do for mine.
But, since God's will is that so largely shine
His grace in thee, I will be liberal too.
Guido of Duca know then that I am.
Envy so parched my blood, that had I seen
A fellow man made joyous, thou hadst marked
A livid paleness overspread my cheek.
Such harvest reap I of the seed I sowed.
O man! why place thy heart where there doth need
Exclusion of participants in good?
This is Rinieri's spirit; this, the boast
And honor of the house of Calboli;
Where of his worth no heritage remains.
Nor his the only blood, that hath been stript
('Twixt Po, the mount, the Reno, and the shore)

59. *This man* = Dante. Guido is still talking to Rinieri.

61. Guido predicts the crimes which the grandson of his companion is to commit. Fulcieri da Calboli was twice podestà of Florence, and in 1302 was induced by the Neri to persecute and ill-treat the Bianchi.

64. Because, being bribed, he yielded the Bianchi up to their enemies.

68. *Wood* = Florence.

70. Fulcieri has done such harm to Florence that in a thousand years it will not recover its former prosperity.

74. *Spirit* = Rinieri, who is sad at the prophecy concerning the evil doings of his grandson.

79. Guido.

81. Dante had not told his name. See line 22.

84. But little is known of him. He is said to have lived in Brettinoro about the beginning of the thirteenth century.

89. An explanation of these two lines will be given in the next Canto.

91. Rinieri da Calboli, of a noble Guelph family of Forli.

95. The boundaries of Romagna.

Of all that truth or fancy asks for bliss:
But, in those limits, such a growth has sprung
Of rank and venomed roots, as long would mock
Slow culture's toil. Where is good Lizio? where
Manardi, Traversaro, and Carpigna?
O bastard slips of old Romagna's line!
When in Bologna the low artisan,
And in Faenza yon Bernardin sprouts,
A gentle cyon from ignoble stem.
Wonder not, Tuscan, if thou see me weep,
When I recall to mind those once loved names,
Guido of Prata, and of Azzo him
That dwelt with us; Tignoso and his troop,
With Traversaro's house and Anastagio's,
(Each race disherited): and beside these,
The ladies and the knights, the toils and ease,
That witched us into love and courtesy;
Where now such malice reigns in recreant hearts.
O Brettinoro! wherefore tarriest still,
Since forth of thee thy family hath gone,
And many, hating evil, joined their steps?
Well doeth he, that bids his lineage cease,
Bagnacavallo; Castrocaro ill,
And Conio worse, who care to propagate
A race of Countries from such blood as theirs.
Well shall ye also do, Pagani, then
When from amongst you hies your demon child;

96. The original of this line,

"Del ben richiesto al vero ed al trastullo,"

="Of the good required for truth and for delight,"

has been variously interpreted as meaning, civil and knightly virtues, study and pleasure, or knowledge and courtesy.

99. In the following lines Dante praises the "good old times." Lizio da Valbona, Lord of Ravenna, was famous for his generosity and courtesy.

100. Arrigo Manardi of Brettinoro, Pier Traversaro (Lord of Ravenna, in the times of Frederick II.), Guido di Carpigna, son of Rinieri (flourished in the early part of the thirteenth century), are all praised by the commentators for their liberality and loftiness of mind.

102. *Low artisan* = *Fabbro* in the original, a proper name (not, as Cary takes it, a blacksmith). It probably refers to Fabio Lambertacci, who was podestà of Pisa in 1254 and 1257.

103. *Sprouts*, the present stands here for the future, *i.e.* when will this happen again, that men of low origin will be virtuous and noble?

Bernardin da Faenza was podestà of Pisa in 1249.

107. Prata is a place between Faenza and Ravenna. Ugolin d'Azzo belonged to the Tuscan family of Ubaldini. He died in 1290.

108. Federigo Tignoso of Rimini.

109. The Traversari and the Anastagi were among the principal families of Ravenna.

111. This line in the original has become famous.

"Le donne e i cavalier, gli affanni e gli agi."

114. A castle in Romagna, the residence of Guido del Duca who is talking.

118. *Bagnacavallo*, a little town in Romagna between Lugo and Ravenna. In Dante's time it was under the rule of the Counts Malavicini.

Castrocaro, a castle in Romagna, in the valley of the Montone, in possession of the Ordelaffi of Forli.

119. A castle near Imola, now destroyed.

121. *Pagani*, a noble family of Faenza. The *demon child* is Maghinardo Pagano da Susinana, called in *Hell* (xxvii. 47) "the lion of the snowy lair." He died in 1302.

Not so, howe'er, that thenceforth there remain
True proof of what ye were. O Hugolin,
Thou sprung of Fantolini's line! thy name
Is safe; since none is looked for after thee
To cloud its lustre, warping from thy stock.
But, Tuscan! go thy ways; for now I take
Far more delight in weeping, than in words.
Such pity for your sakes hath wrung my heart."
We knew those gentle spirits, at parting, heard
Our steps. Their silence therefore, of our way,
Assured us. Soon as we had quitted them,
Advancing onward, lo! a voice, that seemed
Like volleyed lightning, when it rives the air,
Met us, and shouted, "Whosoever finds
Will slay me;" then fled from us, as the bolt
Lanced sudden from a downward-rushing cloud.
When it had given short truce unto our hearing,
Behold the other with a crash as loud
As the quick-following thunder: "Mark in me
Aglauros, turned to rock." I, at the sound
Retreating, drew more closely to my guide.
Now in mute stillness rested all the air;
And thus he spake: "There was the galling bit,
Which should keep man within his boundary.
But your old enemy so baits the hook,
He drags you eager to him. Hence nor curb
Avails you, nor reclaiming call. Heaven calls,
And, round about you wheeling, courts your gaze
With everlasting beauties. Yet your eye
Turns with fond doting still upon the earth.
Therefore He smites you who discerneth all."

123. The descendants of Maghinardo, when he is dead, will do good; but shall not succeed in altogether restoring the ancient fame of the Pagani.

124. Ugolino de' Fantolini of Faenza was a noble, virtuous, and brave man; he died in 1282, without leaving any children after him.

128. Guido now addresses Dante.

134. Here begin the examples of punished envy.

136. The words of Cain, Gen. iv. 14.

142. Daughter of Cecrops; because of her envy of her sister she was turned to a stone by Mercury.

145. See *Purg.* xiii. 35 ff.

147. Satan.

148. *Curb* . . . *call* = examples of vice punished and virtue rewarded.

CANTO XV.

ARGUMENT.

An angel invites them to ascend the next steep. On their way Dante suggests certain doubts, which are resolved by Virgil; and, when they reach the third cornice, where the sin of anger is purged, our Poet, in a kind of waking dream, beholds remarkable instances of patience; and soon after they are enveloped in a dense fog.

As much as 'twixt the third hour's close and dawn,
Appeareth of heaven's sphere, that ever whirls
As restless as an infant in his play;
So much appeared remaining to the sun
Of his slope journey towards the western goal.
Evening was there, and here the noon of night;
And full upon our forehead smote the beams.
For round the mountain, circling, so our path
Had led us, that toward the sun-set now
Direct we journeyed; when I felt a weight
Of more exceeding splendor, than before,
Press on my front. The cause unknown, amaze
Possessed me! and both hands against my brows
Lifting, I interposed them, as a screen,
That of its gorgeous superflux of light
Clips the diminished orb. As when the ray,
Striking on water or the surface clear
Of mirror, leaps unto the opposite part,
Ascending at a glance, e'en as it fell,
And as much differs from the stone, that falls
Through equal space, (so practic skill hath shown;)
Thus, with refracted light, before me seemed
The ground there smitten; whence, in sudden haste,
My sight recoiled. "What is this, sire beloved!
'Gainst which I strive to shield the sight in vain?"
Cried I, "and which toward us moving seems?"
"Marvel not, if the family of heaven,"
He answered, "yet with dazzling radiance dim
Thy sense. It is a messenger who comes,
Inviting man's ascent. Such sights ere long,
Not grievous, shall impart to thee delight,
As thy perception is by nature wrought

1. It was three hours before sunset.
2. The heaven of the sun.
4. The sun had still a space of forty-five degrees to run over before reaching the horizon.
6. *There* = Purgatory; *here* = Italy.
19. The original of this line is,—
"Salendo su per lo modo parecchio,
A quel che scende"
= "Rising up in the same way as it fell."
20. *Stone that falls* = *cader della pietra* = the perpendicular.
21. *Practic skill* = *esperienza ed arte* = experience and art, the latter meaning the science of optics.
27. The angels.

Up to their pitch." The blessed angel, soon
As we had reached him, hailed us with glad voice:
"Here enter on a ladder far less steep
Than ye have yet encountered." We forthwith
Ascending, heard behind us chanted sweet,
"Blessed the merciful," and "Happy thou,
That conquer'st." Lonely each, my guide and I,
Pursued our upward way; and as we went,
Some profit from his words I hoped to win,
And thus of him inquiring, framed my speech:
"What meant Romagna's spirit, when he spake
Of bliss exclusive, with no partner shared?"
He straight replied: "No wonder, since he knows
What sorrow waits on his own worst defect,
If he chide others, that they less may mourn.
Because ye point your wishes at a mark,
Where, by communion of possessors, part
Is lessened, envy bloweth up men's sighs.
No fear of that might touch ye, if the love
Of higher sphere exalted your desire.
For there, by how much more they call it *ours*,
So much propriety of each in good
Encreases more, and heightened charity
Wraps that fair cloister in a brighter flame."
"Now lack I satisfaction more," said I,
"Than if thou hadst been silent at the first;
And doubt more gathers on my laboring thought.
How can it chance, that good distributed,
The many, that possess it, makes more rich,
Than if 't were shared by few?" He answering thus:
"Thy mind, reverting still to things of earth,
Strikes darkness from true light. The highest good
Unlimited, ineffable, doth so speed
To love, as beam to lucid body darts,
Giving as much of ardor as it finds.
The sempiternal effluence streams abroad,
Spreading, wherever charity extends.
So that the more aspirants to that bliss

35. Purgatory becomes less steep as they ascend.

38. Matt. v. 7.

43. Guido del Duca. See preceding Canto, 89, 90.

46. *Defect* = envy.

48. The meaning of this passage is as follows: Man desires chiefly such things as cannot be given to all, — riches, power, fame, — hence those who do not receive these things envy those who do. If they sought only spiritual blessings, — such as love, faith, holiness, — there would be no occasion for envy, for there is enough of these for all mankind, since "giving doth not impoverish, nor withholding enrich."

59. Dante cannot understand how anything can be increased the more it is given away. Virgil answers that God's goodness is infinite; it radiates like the sun through the universe, and fills all loving hearts. When it has once entered such a heart, it is reflected therefrom to other hearts, as the light of the sun is reflected from mirror to mirror; hence the sum total of love, as of light, is increased.

Are multiplied, more good is there to love,
And more is loved; as mirrors, that reflect,
Each unto other, propagated light.
If these my words avail not to allay
Thy thirsting, Beatrice thou shalt see,
Who of this want, and of all else thou hast,
Shall rid thee to the full. Provide but thou,
That from thy temples may be soon erased,
E'en as the two already, those five scars,
That, when they pain thee worst, then kindliest heal."
"Thou," I had said, "content'st me;" when I saw
The other round was gained, and wondering eyes
Did keep me mute. There suddenly I seemed
By an extatic vision wrapt away;
And in a temple saw, methought, a crowd
Of many persons; and at the entrance stood
A dame, whose sweet demeanor did express
A mother's love, who said, "Child! why hast thou
Dealt with us thus? Behold thy sire and I
Sorrowing have sought thee;" and so held her peace;
And straight the vision fled. A female next
Appeared before me, down whose visage coursed
Those waters, that grief forces out from one
By deep resentment stung, who seemed to say:
"If thou, Pisistratus, be lord indeed
Over this city, named with such debate
Of adverse gods, and whence each science sparkles,
Avenge thee of those arms, whose bold embrace
Hath clasped our daughter;" and to her, meseemed,
Benign and meek, with visage undisturbed,
Her sovran spake: "How shall we those requite
Who wish us evil, if we thus condemn
The man that loves us?" After that I saw
A multitude, in fury burning, slay
With stones a stripling youth, and shout amain
"Destroy, destroy;" and him I saw, who bowed
Heavy with death unto the ground, yet made
His eyes, unfolded upward, gates to heaven,
Praying forgiveness of the Almighty Sire,

79. The five P's still remaining.

82. The third terrace, — that of the angry.

84. In this terrace the examples of virtue and vice are given by means of visions.

87. The mother of Jesus, who found him in the temple; but instead of angrily reproaching him, uttered simply the above words. Luke ii. 48.

91. Wife of Pisistratus, tyrant of Athens. A young man, in love with his daughter, kissed her publicly, and her mother demanded revenge for the insult from her husband, who answered as above. The story is told by Valerius Maximus (v. 1), whom Dante translates almost literally.

93. Tears of anger.

96. Athens, named after *Athene*, instead of Neptune, who also aspired to that honor. See Ovid, *Met.* vi. 70 ff.

105. St. Stephen, the protomartyr. Acts, vii. 57 ff.

Amidst that cruel conflict, on his foes,
With looks that win compassion to their aim.
Soon as my spirit, from her airy flight
Returning, sought again the things whose truth
Depends not on her shaping, I observed
She had not roved to falsehood in her dreams.
Meanwhile the leader, who might see I moved
As one who struggles to shake off his sleep,
Exclaimed: "What ails thee, that thou canst not hold
Thy footing firm; but more than half a league
Hast travelled with closed eyes and tottering gait,
Like to a man by wine or sleep o'ercharged?"
"Beloved father! so thou deign," said I,
"To listen, I will tell thee what appeared
Before me, when so failed my sinking steps."
He thus: "Not if thy countenance were masked
With hundred vizards, could a thought of thine,
How small soe'er, elude me. What thou saw'st
Was shown, that freely thou might'st ope thy heart
To the waters of peace, that flow diffused
From their eternal fountain. I not asked,
What ails thee? for such cause as he doth, who
Looks only with that eye, which sees no more,
When spiritless the body lies; but asked,
To give fresh vigor to thy foot. Such goads,
The slow and loitering need; that they be found
Not wanting, when their hour of watch returns."
So on we journeyed, through the evening sky
Gazing intent, far onward as our eyes,
With level view, could stretch against the bright
Vespertine ray: and lo! by slow degrees
Gathering, a fog made towards us, dark as night.
There was no room for 'scaping; and that mist
Bereft us, both of sight and the pure air.

113. Recovering the use of my senses once more, and seeing the actual scenes around me (*Cose che son fuor di lei* [my mind] *vere* = external phenomena), I recognized that I had seen visions, which, however, being based on fact and teaching great lessons, were in a measure true and real.

129. "These visions were given thee, in order that thou might'st avoid anger and open thy heart to peace and mildness."

140. *Vespertine* = of, or pertaining to, the evening; a poetical word; the original = *serotini*.

CANTO XVI.

ARGUMENT.

As they proceed through the mist, they hear the voices of spirits praying. Marco Lombardo, one of these, points out to Dante the error of such as impute our actions to necessity; explains to him that man is endued with free will; and shows that much of human depravity results from the undue mixture of spiritual and temporal authority in rulers.

HELL'S dunnest gloom, or night unlustrous, dark,
Of every planet 'reft, and palled in clouds,
Did never spread before the sight a veil
In the thickness like that fog, nor to the sense
So palpable and gross. Entering its shade,
Mine eye endured not with unclosed lids;
Which marking, near me drew the faithful guide,
Offering me his shoulder for a stay.
As the blind man behind his leader walks,
Lest he should err, or stumble unawares
On what might harm him or perhaps destroy;
I journeyed through that bitter air and foul,
Still listening to my escort's warning voice,
"Look that from me thou part not." Straight I heard
Voices, and each one seemed to pray for peace,
And for compassion, to the Lamb of God
That taketh sins away. Their prelude still
Was "Agnus Dei;" and through all the choir,
One voice, one measure ran, that perfect seemed
The concord of their song. "Are these I hear
Spirits, O master?" I exclaimed; and he,
"Thou aim'st aright: these loose the bonds of wrath."
"Now who art thou, that through our smoke dost cleave,
And speak'st of us, as thou thyself e'en yet
Dividest time by calends?" So one voice
Bespake me; whence my master said, "Reply;
And ask, if upward hence the passage lead."
"O being! who dost make thee pure, to stand
Beautiful once more in thy Maker's sight;
Along with me: and thou shalt hear and wonder."
Thus I, whereto the spirit answering spake;

16. They repeated the verses (from St. John's Gospel, i. 29, 36), which are sung in the Mass; "Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi, dona nobis pacem."

22. They purge themselves from the sin of wrath.

24. *As thou*, etc. = as if thou wert still living. The spirit who speaks is Marco Lombardo (see line 46) of Venice. Although many stories are told about him, but little that is positive is known.

"Long as 't is lawful for me, shall my steps
Follow on thine; and since the cloudy smoke
Forbids the seeing, hearing in its stead
Shall keep us joined." I then forthwith began:
"Yet in my mortal swathing, I ascend
To higher regions; and am hither come
Thorough the fearful agony of hell.
And, if so largely God hath doled his grace,
That, clean beside all modern precedent,
He wills me to behold his kingly state;
From me conceal not who thou wast, ere death
Had loosed thee; but instruct me: and instruct
If rightly to the pass I tend; thy words
The way directing, as a safe escort."
"I was of Lombardy, and Marco called:
Not inexperienced of the world, that worth
I still affected, from which all have turned
The nerveless bow aside. Thy course tends right
Unto the summit:" and, replying thus,
He added, "I beseech thee pray for me,
When thou shalt come aloft." And I to him:
"Accept my faith for pledge I will perform
What thou requirest. Yet one doubt remains,
That wrings me sorely, if I solve it not.
Singly before it urged me, doubled now
By thine opinion, when I couple that
With one elsewhere declared; each strengthening other.
The world indeed is even so forlorn
Of all good, as thou speak'st it, and so swarms
With every evil. Yet, beseech thee, point
The cause out to me, that myself may see,
And unto others show it: for in heaven
One places it, and one on earth below."
Then heaving forth a deep and audible sigh,
"Brother!" he thus began, "the world is blind;
And thou in truth comest from it. Ye, who live,
Do so each cause refer to heaven above,
E'en as its motion, of necessity,

32. As far as to the passage to the next terrace, since the spirits cannot leave the place where they are placed by God, until their sin is purged.

36. *Swathing* = body.

40. Such a supernatural journey has not been made by any man since Æneas and St. Paul. See *Hell*, ii. 14 ff.

48. *I.e.* he formed an exception to the almost total indifference to virtue of his time.

52. *Aloft* = before the throne of God.

54. In *Purg.* xiv. Guido del Duca had spoken of the universal corruption of the times, leaving it undecided whether it was the effect of heavenly influence or human vice. This was the "simple doubt," which is now doubled by the words of Marco.

58. *Elsewhere* = *Purg.* xiv. 31 ff.

64. Some say it is due to the stars, others, to the evil use which man makes of his free will.

67. "Thou art likewise blind, as can be seen from thy question."

68. Men attribute all things, good and bad, to the influence of the stars.

69. *As* = as if.

Drew with it all that moves. If this were so,
Free choice in you were none; nor justice would
There should be joy for virtue, woe for ill.
Your movements have their primal bent from heaven;
Not all: yet said I all; what then ensues?
Light have ye still to follow evil or good,
And of the will free power, which, if it stand
Firm and unwearied in Heaven's first assay,
Conquers at last, so it be cherished well,
Triumphant over all. To mightier force,
To better nature subject, ye abide
Free, not constrained by that which forms in you
The reasoning mind uninfluenced of the stars.
If then the present race of mankind err,
Seek in yourselves the cause, and find it there.
Herein thou shalt confess me no false spy.
"Forth from his plastic hand, who charmed beholds
Her image ere she yet exist, the soul
Comes like a babe, that wantons sportively,
Weeping and laughing in its wayward moods;
As artless, and as ignorant of aught,
Save that her Maker being one who dwells
With gladness ever, willingly she turns
To whate'er yields her joy. Of some slight good
The flavor soon she tastes; and, snared by that,
With fondness she pursues it; if no guide
Recal, no rein direct her wandering course.
Hence it behoved, the law should be a curb;
A sovereign hence behoved, whose piercing view
Might mark at least the fortress and main tower
Of the true city. Laws indeed there are:
But who is he observes them? None; not he,
Who goes before, the shepherd of the flock,
Who chews the cud but doth not cleave the hoof.
Therefore the multitude, who see their guide

70. If this were so, free will would be destroyed, and there could be no justice in having joy for well doing or sorrow for evil doing, since man would have to do one or the other by necessity.

73. In these lines Dante gives his views on the influence of the stars. The heavens give to man his first appetites or instincts, but he has also free will by means of which he can hold his appetites in check and turn to God. Cf. Shakespeare, —

"The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings."
J. Cæsar, i. 2.

80. *Better nature* = God. Even in regard to the Almighty, the will of man is free.

81. *That* = God, who creates the mind, which is independent of the stars.

87. The soul, before its creation, existed in the mind of God.

92. The argument here is as follows: The soul is created free; it naturally turns to God, but is easily turned aside by earthly pleasure if not guided aright or checked by law. The laws exist, but the spiritual guide, the Pope, himself has gone astray, hence the multitude seek only earthly good.

99. *Fortress and main tower* = justice.

103. He compares the Pope to an unclean beast in the levitical law. "The camel, because he cheweth the cud, but divideth not the hoof; he is unclean unto you." Levit. xi. 4. The

Strike at the very good they covet most,
Feed there and look no further. Thus the cause
Is not corrupted nature in yourselves,
But ill-conducting that hath turned the world
To evil. Rome, that turned it unto good,
Was wont to boast two suns, whose several beams
Cast light on either way, the world's and God's.
One since hath quenched the other; and the sword
Is grafted on the crook; and, so conjoined,
Each must perforce decline to worse, unawed
By fear of other. If thou doubt me, mark
The blade: each herb is judged of by its seed.
That land, through which Adice and the Po
Their waters roll, was once the residence
Of courtesy and valor, ere the day
That frowned on Frederick; now secure may pass
Those limits, whosoe'er hath left, for shame,
To talk with good men, or come near their haunts.
Three aged ones are still found there, in whom
The old time chides the new: these deem it long
Ere God restore them to a better world:
The good Gherardo; of Palazzo he,
Conrad; and Guido of Castello, named
In Gallic phrase more fitly the plain Lombard.
On this at last conclude. The church of Rome,
Mixing two governments that ill assort,
Hath missed her footing, fallen into the mire,
And there herself and burden much defiled."
"O Marco!" I replied, "thine arguments
Convince me: and the cause I now discern,
Why of the heritage no portion came

mystical interpretation seems to be as follows: *Chewing the cud* = knowledge of the true doctrine, which the Pope has; *cloven hoof* = right conduct, which he has not.

110. The spiritual and the temporal power, represented by the Pope and the emperor, the one leading to happiness in the life to come, the other to earthly peace and happiness.

112. *One* = the Pope; *the other* = the emperor. According to Dante it was the lust of temporal power on the part of the Pope which produced all the evils of the times.

116. "If I speak not the truth, consider the present state of Italy." Cf. "Ye shall know them by their fruits." Matt. vii. 16.

117. Lombardy.

120. Before Frederick II. had his quarrel with the Popes of Rome.

121. Ironical way of saying there were no good men to be found in Lombardy.

125. They long to die.

126. Gherardo da Camino of Trevigi, died in 1306.

127. Currado III. da Palazzo, of Brescia, podestà of Piacenza in 1288.

Guido da Castello of Reggio. The French were said to call all Italians Lombards at that time.

129. Dante had asked the cause of the present state of affairs in Italy. Marco, in answering, had given the preceding long discussion, and now sums up his argument by saying, that the cause of the corruption is the Church of Rome, which, seeking to unite the two functions, spiritual and temporal, has led the world astray.

132. *Burden* = the two "governments" (Church and State) she is trying to carry.

135. Because it is wrong for the priesthood to be entangled in worldly affairs. Cf. Deuteronomy x. 8, 9.

To Levi's offspring. But resolve me this:
Who that Gherardo is, that as thou say'st
Is left a sample of the perished race,
And for rebuke to this untoward age?"
"Either thy words," said he, "deceive, or else
Are meant to try me; that thou, speaking Tuscan,
Appear'st not to have heard of good Gherardo;
The sole addition that, by which I know him;
Unless I borrowed from his daughter Gaïa
Another name to grace him. God be with you.
I bear you company no more. Behold
The dawn with white ray glimmering through the mist.
I must away — the angel comes — ere he
Appear." He said, and would not hear me more.

CANTO XVII.

ARGUMENT.

The Poet issues from that thick vapor; and soon after his fancy represents to him in lively portraiture some noted examples of anger. This imagination is dissipated by the appearance of an angel, who marshals them onward to the fourth cornice, on which the sin of gloominess or indifference is purged; and here Virgil shows him that this vice proceeds from a defect of love, and that all love can be only of two sorts, either natural, or of the soul; of which sorts the former is always right, but the latter may err either in respect of object or of degree.

CALL to remembrance, reader, if thou e'er
Hast on an Alpine height been ta'en by cloud,
Through which thou saw'st no better than the mole
Doth through opacous membrane; then, whene'er
The watery vapors dense began to melt
Into thin air, how faintly the sun's sphere
Seemed wading through them: so thy nimble thought
May image, how at first I rebeheld
The sun, that bedward now his couch o'erhung.
Thus, with my leader's feet still equalling pace,
From forth that cloud I came, when now expired
The parting beams from off the nether shores.
O quick and forgetive power! that sometimes dost

140. Marco is surprised that Dante does not know Gherardo, and says that the only additional fact he can give is that he is father to Gaïa. She was the wife of Tolberto da Camino, and died in 1311.

4. According to mediæval zoölogy the cause of blindness in the mole was a thin skin placed over its eyes. Cf. *Brunetto Latini*, — "taupe ne voit goute, car nature ne volt pas ovrir la pel qui est sor ses oilz." *Trésor*, p. 252 (ed. by Chabaille).

13. The obsolete word *forgetive* = inventive, productive. The original has simply *immaginativa* = imaginative power, or fancy.

So rob us of ourselves, we take no mark
Though round us thousand trumpets clang; 15
What moves thee, if the senses stir not? Light
Moves thee from heaven, spontaneous, self-informed;
Or, likelier, gliding down with swift illapse
By will divine. Portrayed before me came
The traces of her dire impiety, 20
Whose form was changed into the bird, that most
Delights itself in song: and here my mind
Was inwardly so wrapt, it gave no place
To aught that asked admittance from without.
Next showered into my fantasy a shape 25
As of one crucified, whose visage spake
Fell rancor, malice deep, wherein he died;
And round him Ahasuerus the great king;
Esther his bride; and Mordecai the just,
Blameless in word and deed. As of itself 30
That unsubstantial coinage of the brain
Burst, like a bubble, when the water fails
That fed it; in my vision straight uprose
A damsel weeping loud, and cried, "O queen!
O mother! wherefore has intemperate ire 35
Driven thee to loathe thy being? Not to lose
Lavinia, desperate thou hast slain thyself.
Now hast thou lost me. I am she, whose tears
Mourn, ere I fall, a mother's timeless end."
E'en as a sleep breaks off, if suddenly 40
New radiance strike upon the closed lids,
The broken slumber quivering ere it dies;
Thus, from before me, sunk that imagery,
Vanishing, soon as on my face there struck
The light, outshining far our earthly beam. 45
As round I turned me to survey what place
I had arrived at, "Here ye mount": exclaimed
A voice, that other purpose left me none
Save will so eager to behold who spake,
I could not chuse but gaze. As 'fore the sun, 50
That weighs our vision down, and veils his form
In light transcendent, thus my virtue failed
Unequal. "This is Spirit from above,
Who marshals us our upward way, unsought;
And in his own light shrouds him. As a man 55

16. The imagination is usually set in motion by the senses. But subjective visions (such as Dante has here) are due either to the influence of the stars, or to the will of God himself.

20. Allusion to the well-known fable of Philomela, who with her sister killed Itys and gave him to his father to eat. She was changed into a nightingale for this cruel deed. See *Purg.* ix. 12.

26. Haman. See the book of Esther, vii.

34. Lavinia, only daughter of Latinus, promised to Turnus, but afterwards married to Æneas. Her mother hung herself in despair at the supposed death of Turnus. *Æn.* xii. 595.

Doth for himself, so now is done for us.
For whoso waits imploring, yet sees need
Of his prompt aidance, sets himself prepared
For blunt denial, ere the suit be made.
Refuse we not to lend a ready foot
At such inviting: haste we to ascend,
Before it darken: for we may not then,
Till morn again return." So spake my guide;
And to one ladder both addressed our steps;
And the first stair approaching, I perceived
Near me as 't were the waving of a wing,
That fanned my face, and whispered: "Blessed they,
The peace-makers: they know not evil wrath."
Now to such height above our heads were raised
The last beams, followed close by hooded night,
That many a star on all sides through the gloom
Shone out. "Why partest from me, O my strength?"
So with myself I communed; for I felt
My o'ertoiled sinews slacken. We had reached
The summit, and were fixed like to a bark
Arrived at land. And waiting a short space,
If aught should meet mine ear in that new round,
Then to my guide I turned, and said: "Loved sire!
Declare what guilt is on this circle purged.
If our feet rest, no need thy speech should pause."
He thus to me: "The love of good, whate'er
Wanted of just proportion, here fulfils.
Here plies afresh the oar, that loitered ill.
But that thou mayst yet clearlier understand,
Give ear unto my words; and thou shalt cull
Some fruit may please thee well, from this delay.
"Creator, nor created being, e'er,
My son," he thus began, "was without love,
Or natural, or the free spirit's growth,
Thou hast not that to learn. The natural still
Is without error: but the other swerves,
If on ill object bent, or through excess
Of vigor, or defect. While e'er it seeks
The primal blessings, or with measure due

56. As a man, unsought, fulfils his own desires, so the angel, unsought, showed them the way.

67. The third P (representing the sin of anger) is erased from the Poet's forehead.

68. "Blessed are the peace-makers, for they shall be called the children of God." Matt. v. 9.

81. In this fourth terrace is purged the sin of sloth, or lukewarmness in piety.

87. In the following passage Virgil declares love to be the cause of every evil as well as virtue in man. This love can be wrong in three ways: (1) when we love earthly good too much; (2) when we love the true good (God) too little; (3) when we love evil.

89 There are two kinds of love: (1) *natural* = instinct, common to all creatures, and (2) the love which is peculiar to man, endowed with free will.

90. Instinct cannot err.

94. When it seeks God and virtue, and when it seeks earthly good in moderation it sins not.

The inferior, no delight, that flows from it,
Partakes of ill. But let it warp to evil,
Or with more ardor than behoves, or less,
Pursue the good; the thing created then
Works 'gainst its Maker. Hence thou must infer
That love is germin of each virtue in ye,
And of each act no less, that merits pain.
Now since it may not be, but love intend
The welfare mainly of the thing it loves,
All from self-hatred are secure; and since
No being can be thought to exist apart,
And independent of the first, a bar
Of equal force restrains from hating that.
"Grant the distinction just; and it remains
The evil must be another's, which is loved.
Three ways such love is gendered in your clay.
There is who hopes (his neighbor's worth deprest)
Pre-eminence himself; and covets hence,
For his own greatness, that another fall.
There is who so much fears the loss of power,
Fame, favor, glory, (should his fellow mount
Above him,) and so sickens at the thought,
He loves their opposite: and there is he,
Whom wrong or insult seems to gall and shame,
That he doth thirst for vengeance; and such needs
Must dote on other's evil. Here beneath,
This threefold love is mourned. Of the other sort
Be now instructed; that which follows good,
But with disordered and irregular course.
"All indistinctly apprehend a bliss,
On which the soul may rest; the hearts of all
Yearn after it; and to that wished bourn
All therefore strive to tend. If ye behold,
Or seek it, with a love remiss and lax;
This cornice, after just repenting, lays
Its penal torment on ye. Other good

96. When it turns to evil, or loves God less, or seeks earthly blessings more than it ought, then the creature sins against the Creator.

102. No being can hate itself or the First Cause by which it comes into existence.

106. *First* (*i.e. being*) = God.

109. Since man cannot hate God, he can only hate his fellow-man. This is done in three ways: (1) by pride, lowering others in order to exalt ourselves; (2) by envy, grieving at the success of others; (3) by anger, at evil suffered or feared from others. All these are punished in the first three terraces. There still remain (4) lukewarmness in loving God (= sloth); and immoderate love for things good in themselves, *i.e.* (5) avarice, (6) gluttony, and (7) licentiousness.

117. *Their opposite* is ambiguous; the original means, he desires the adversity of others, and rejoices over their misfortune.

120. *Beneath* = the three terraces already passed over.

123. With too much or too little eagerness.

124. Every man has an indistinct yearning after God.

129. The fourth terrace purges those who are lukewarm in their love to God.

130. *Other good* = temporal, or earthly blessings, which cannot satisfy or make happy.

There is, where man finds not his happiness:
It is not true fruition; not that blest
Essence, of every good the branch and root.
The love too lavishly bestowed on this,
Along three circles over us, is mourned.
Account of that division tripartite
Expect not, fitter for thine own research."

CANTO XVIII.

ARGUMENT.

Virgil discourses further concerning the nature of love. Then a multitude of spirits rush by; two of whom, in van of the rest, record instances of zeal and fervent affection, and another, who was abbot of San Zeno in Verona, declares himself to Virgil and Dante; and lastly follow other spirits, shouting forth memorable examples of the sin for which they suffer. The Poet, pursuing his meditations, falls into a dreamy slumber.

THE teacher ended, and his high discourse
Concluding, earnest in my looks inquired
If I appeared content; and I, whom still
Unsated thirst to hear him urged, was mute,
Mute outwardly, yet inwardly I said:
"Perchance my too much questioning offends."
But he, true father, marked the secret wish
By diffidence restrained; and, speaking, gave
Me boldness thus to speak: "Master! my sight
Gathers so lively virtue from thy beams,
That all, thy words convey, distinct is seen.
Wherefore I pray thee, father, whom this heart
Holds dearest, thou wouldst deign by proof t' unfold
That love, from which, as from their source, thou bring'st
All good deeds and their opposite." He then:
"To what I now disclose be thy clear ken
Directed; and thou plainly shalt behold
How much those blind have erred, who make themselves
The guides of men. The soul created apt
To love, moves versatile which way soe'er

133. *Essence* = God.

137. Dante will see himself how the avaricious, the gluttonous, and the licentious are punished.

6. Cf. *Hell*, iii. 71–75.

14. Virgil, in the preceding Canto, had said that love was the cause of vice as well as virtue.

18. *Blind* = those who teach that love is praiseworthy in itself.

20. Virgil here gives the psychology of love. The soul is drawn toward whatever is pleasing to it. The intellect (*apprehension* = *apprensiva* = intellectual faculty) presents the image of the outside world to the soul, whose attention is thus attracted; if it bends toward any particular object, this bending is love.

Aught pleasing prompts her, soon as she is waked
By pleasure into act. Of substance true
Your apprehension forms its counterfeit;
And, in you the ideal shape presenting,
Attracts the soul's regard. If she, thus drawn,
Incline toward it; love is that inclining,
And a new nature knit by pleasure in ye.
Then, as the fire points up, and mounting seeks
His birth-place and his lasting seat, e'en thus
Enters the captive soul into desire,
Which is a spiritual motion, that ne'er rests
Before enjoyment of the thing it loves.
Enough to show thee, how the truth from those
Is hidden, who aver all love a thing
Praise-worthy in itself; although perhaps
Its matter seem still good. Yet if the wax
Be good, it follows not the impression must."
"What love is," I returned, "thy words, O guide!
And my own docile mind, reveal. Yet thence
New doubts have sprung. For, from without, if love
Be offered to us, and the spirit knows
No other footing; tend she right or wrong,
Is no desert of hers." He answering thus:
"What reason here discovers, I have power
To show thee: that which lies beyond, expect
From Beatrice, faith not reason's task.
Spirit, substantial form, with matter joined,
Not in confusion mixed, hath in itself
Specific virtue of that union born,
Which is not felt except it work, nor proved
But through effect, as vegetable life
By the green leaf. From whence his intellect
Deduced its primal notices of things,
Man therefore knows not, or his appetites
Their first affections; such in you, as zeal

22. *Substance true* = *esser verace* = real object, actual phenomena, capable of being perceived by the senses.

29. *Birth-place* = the sphere of fire which lies between the atmosphere and the moon. All fire tends naturally to return thither. Cf. *Par.* i 111.

36. By this figure, Virgil means that love in the abstract may be good; but in the concrete, not always so — just as wax may be good, but the impression on it may be bad.

40. Dante's doubt is as follows: If love is stimulated necessarily by outside objects, it cannot be free; hence the soul deserves neither blame nor praise for right or wrong loving.

47. *Spirit, substantial form* = *forma sustanzial* = spiritual substance, *i.e.* the soul, which is distinct from matter and yet joined with it. *Forma* here is used in its scholastic sense as the essence of a thing, that which makes it what it is.

49. Every "substantial form" has a specific virtue which differentiates it from all others; this, in the case of man, is reason, which shows itself only in its effects.

52. Man does not know how he comes to possess self-evident truths, or the instinctive desires for beauty, truth, happiness, etc.

55. These impulses are like instinct in animals, innate; hence deserve neither praise nor blame.

In bees to gather honey; at the first,
Volition, meriting nor blame nor praise.
But o'er each lower faculty supreme,
That, as she list, are summoned to her bar,
Ye have that virtue in you, whose just voice
Uttereth counsel, and whose word should keep
The threshold of assent. Here is the source,
Whence cause of merit in you is derived;
E'en as the affections, good or ill, she takes,
Or severs, winnowed as the chaff. Those men,
Who, reasoning, went to depth profoundest, marked
That innate freedom; and were thence induced
To leave their moral teaching to the world.
Grant then, that from necessity arise
All love that glows within you; to dismiss
Or harbor it, the power is in yourselves.
Remember, Beatrice, in her style,
Denominates free choice by eminence
The noble virtue; if in talk with thee
She touch upon that theme." The moon, well nigh
To midnight hour belated, made the stars
Appear to wink and fade; and her broad disk
Seemed like a crag on fire, as up the vault
That course she journeyed, which the sun then warms,
When they of Rome behold him at his set
Betwixt Sardinia and the Corsic isle.
And now the weight, that hung upon my thought,
Was lightened by the aid of that clear spirit,
Who raiseth Andes above Mantua's name.
I therefore, when my questions had obtained
Solution plain and ample, stood as one
Musing in dreamy slumber; but not long
Slumbered; for suddenly a multitude,
The steep already turning from behind,
Rushed on. With fury and like random rout,
As echoing on their shores at midnight heard

60. Man has, however, reason, which is free to yield or not to these innate appetites or impulses. This free will is the cause of blame or praise in regard to the conduct of man.

66. The great philosophers.

68. Ethics, which would be useless, if not based on the assumption of free will in man.

73. *Free choice* = *libero arbitrio* = free will.

75. It was now the fourth day after the full moon, hence it rose on the horizon of Purgatory just before midnight.

78. *Crag* = *scheggion;* Longfellow, Norton, and Scartazzini prefer the reading *secchione* = bucket.

78. *Up the vault* is wrong for *contra il ciel,* — against the heavens, — *i.e.* contrary to their motion. The moon in its daily backward motion among the signs of the zodiac, went from west to east, *i.e.* in an opposite direction to the apparent motion of the heavens from east to west.

80. When the sun is in the winter solstice, the inhabitant of Rome sees it setting in a direction between Corsica and Sardinia.

84. *Andes* is the ancient name for *Pietola* (which is given in the original), a village near Mantua, supposed to have been the birthplace of Virgil.

92. Rivers near Thebes; the allusion is to the wild orgies practised in the worship of Bacchus.

Ismenus and Asopus, for his Thebes
If Bacchus' help were needed; so came these
Tumultuous, curving each his rapid step,
By eagerness impelled of holy love.
Soon they o'ertook us; with such swiftness moved
The mighty crowd. Two spirits at their head
Cried, weeping, "Blessed Mary sought with haste
The hilly region. Cæsar, to subdue
Ilerda, darted in Marseilles his sting,
And flew to Spain."—"Oh, tarry not: away!"
The others shouted; "let not time be lost
Through slackness of affection. Hearty zeal
To serve reanimates celestial grace."
"O ye! in whom intenser fervency
Haply supplies, where lukewarm erst ye failed,
Slow or neglectful, to absolve your part
Of good and virtuous; this man, who yet lives,
(Credit my tale, though strange,) desires to ascend,
So morning rise to light us. Therefore say
Which hand leads nearest to the rifted rock."
So spake my guide; to whom a shade returned:
"Come after us, and thou shalt find the cleft.
We may not linger: such resistless will
Speeds our unwearied course. Vouchsafe us then
Thy pardon, if our duty seem to thee
Discourteous rudeness. In Verona I
Was abbot of San Zeno, when the hand
Of Barbarossa grasped Imperial sway,
That name ne'er uttered without tears in Milan.
And there is he, hath one foot in his grave,
Who for that monastery ere long shall weep,
Ruing his power misused: for that his son,
Of body ill compact, and worse in mind,
And born in evil, he hath set in place
Of its true pastor." Whether more he spake,
Or here was mute, I know not: he had sped
E'en now so far beyond us. Yet thus much
I heard, and in remembrance treasured it.
He then, who never failed me at my need,
Cried, "Hither turn. Lo! two with sharp remorse
Chiding their sin." In rear of all the troop

96. Examples of the virtue of activity in spiritual and temporal affairs. "And Mary arose in those days, and went into the hill-country with haste, into a city of Judah; and entered into the house of Zacharias, and saluted Elizabeth." Luke i. 39, 40.

99. Cæsar left Rome, went to Marseilles, left that city besieged, and hastened to Spain in order to fight against the generals of Pompey and subdue the city of Ilerda (now Lerida).

120. Milan was destroyed in 1162 by Frederick.

121. *He* = Alberto della Scaola, Lord of Verona, who appointed, by violence, his illegitimate son, Giuseppe, abbot of the monastery of San Zeno.

124. He was deformed in body and evil in mind.

These shouted: "First they die, to whom the sea
Opened, or ever Jordan saw their heirs:
And they, who with Æneas to the end
Endured not suffering, for their portion chose
Life without glory." Soon as they had fled
Past reach of sight, new thought within me rose
By others followed fast, and each unlike
Its fellow: till led on from thought to thought,
And pleasured with the fleeting train, mine eye
Was closed, and meditation changed to dream.

CANTO XIX.

ARGUMENT.

The Poet, after describing his dream, relates how, at the summoning of an angel, he ascends with Virgil to the fifth cornice, where the sin of avarice is cleansed, and where he finds Pope Adrian the fifth.

It was the hour, when of diurnal heat
No reliques chafe the cold beams of the moon,
O'erpowered by earth, or planetary sway
Of Saturn; and the geomancer sees
His Greater Fortune up the east ascend,
Where gray dawn checkers first the shadowy cone;
When, 'fore me in my dream, a woman's shape
There came, with lips that stammered, eyes aslant,
Distorted feet, hands maimed, and color pale.
I looked upon her: and, as sunshine cheers
Limbs numbed by nightly cold, e'en thus my look
Unloosed her tongue; next, in brief space, her form
Decrepit raised erect, and faded face
With love's own hue illumined. Recovering speech,

133. Examples of punished slothfulness. "Surely they shall not see the land which I sware unto their fathers, neither shall any of them that provoked me see it." Numbers xiv. 23.

135. Those Trojans, who, wearied with their voyage, chose rather to remain in Sicily with Acestes, than accompany Æneas to Italy. Virg. *Æn.* v.

1. Dante describes the last hour of night. The ancients explained the fact that it is coldest just before dawn, as being due to the natural cold of earth, which gradually overcomes the heat left behind by the sun. The moon and Saturn were also considered as inducing cold, the latter probably because of its distance from the sun.

4. *Geomancers* pretended to foretell the future by means of dots or points made at random on the ground (later also on paper), and the lines drawn from one point to another.

The *Greater Fortune* = that arrangement of the dots which resembled the constellations Aquarius and Pisces.

7. Symbol of avarice, gluttony, and licentiousness, — the sins punished in the last three terraces.

14. "— A smile that glowed
Celestial rosy red, love's proper hue."
Milton, P. L. viii. 619.

She forthwith, warbling, such a strain began,
That I, how loth soe'er, could scarce have held
Attention from the song. "I," thus she sang,
"I am the Siren, she, whom mariners
On the wide sea are wildered when they hear;
Such fulness of delight the listener feels.
I, from his course, Ulysses by my lay
Enchanted drew. Whoe'er frequents me once,
Parts seldom: so I charm him, and his heart
Contented knows no void." Or ere her mouth
Was closed, to shame her, at my side appeared
A dame of semblance holy. With stern voice
She uttered: "Say, O Virgil! who is this?"
Which hearing, he approached, with eyes still bent
Toward that goodly presence: the other seized her,
And, her robes tearing, opened her before,
And showed the belly to me, whence a smell,
Exhaling loathsome, waked me. Round I turned
Mine eyes: and thus the teacher: "At the least
Three times my voice hath called thee. Rise, begone.
Let us the opening find where thou mayst pass."
I straightway rose. Now day, poured down from high
Filled all the circuits of the sacred mount;
And, as we journeyed, on our shoulder smote
The early ray. I followed, stooping low
My forehead, as a man, o'ercharged with thought,
Who bends him to the likeness of an arch
That midway spans the flood; when thus I heard,
"Come, enter here," in tone so soft and mild,
As never met the ear on mortal strand.
With swan-like wings dispread and pointing up,
Who thus had spoken marshalled us along,
Where, each side of the solid masonry,
The sloping walls retired; then moved his plumes,
And fanning us, affirmed that those, who mourn,
Are blessed, for that comfort shall be theirs.
"What aileth thee, that still thou look'st to earth?"
Began my leader; while the angelic shape
A little over us his station took.

18. The Sirens were sea-nymphs, in form half-human, half-animal, having very sweet voices, and who by their singing led sailors to destruction. Dante seems here to refer to Circe, who was, however, not one of the Sirens.

26. Various interpretations are given of this "dame" = Lucia, or illuminating grace, or the natural reason of man, which shows the real character of vice.

41. This is not an accurate translation of the original.

"Che fa di sè un mezzo arco di ponte,"
= "Who makes of himself half an arc of a bridge,"

i.e. he bent slightly over, as a man deep in thought.

49. "Blessed are they that mourn; for they shall be comforted." Matt. v. 4. By means of the "fanning" the fourth P on Dante's forehead (= sloth) was removed.

"New vision," I replied, "hath raised in me
Surmisings strange and anxious doubts, whereon
My soul intent allows no other thought
Or room, or entrance." — "Hast thou seen," said he,
"That old enchantress, her, whose wiles alone
The spirits o'er us weep for? Hast thou seen
How man may free him of her bonds? Enough.
Let thy heels spurn the earth; and thy raised ken
Fix on the lure, which heaven's eternal King
Whirls in the rolling spheres." As on his feet
The falcon first looks down, then to the sky
Turns, and forth stretches eager for the food,
That wooes him thither; so the call I heard:
So onward, far as the dividing rock
Gave way, I journeyed, till the plain was reached.
On the fifth circle when I stood at large,
A race appeared before me, on the ground
All downward lying prone and weeping sore.
"My soul hath cleaved to the dust," I heard
With sighs so deep, they well nigh choked the words.
"O ye elect of God! whose penal woes
Both hope and justice mitigate, direct
Towards the steep rising our uncertain way."
"If ye approach secure from this our doom,
Prostration, and would urge your course with speed,
See that ye still to rightward keep the brink."
So them the bard besought; and such the words,
Beyond us some short space, in answer came.
I noted what remained yet hidden from them:
Thence to my liege's eyes mine eyes I bent,
And he, forthwith interpreting their suit,
Beckoned his glad assent. Free then to act
As pleased me, I drew near, and took my stand
Over that shade whose words I late had marked.
And, "Spirit!" I said, "in whom repentant tears
Mature that blessed hour when thou with God
Shalt find acceptance, for a while suspend
For me that mightier care. Say who thou wast;

62. *Lure* = *logoro* = a contrivance somewhat resembling a bird, used by falconers in recalling their hawks. By means of the beauty of the stars, God calls us to Himself. Dante seems to be especially fond of drawing figures from hawking. See below (line 64). Cf. also *Hell*, xvii. 123, xxii. 131, and *Par.* xix. 32.

69. The circle or terrace of the avaricious.

72. "My soul cleaveth to the dust; quicken hou me according to thy word." Psalm cxix. 25.

75. The souls in Purgatory desire their own punishment (cf. *Purg.* xxiii. 66 ff.), which is thus rendered less hard; the hope of seeing God some day also mitigates their sufferings.

77. "If you have not to purge the sin of avarice."

82. The original,

"Nel parlare avvisai l'altro nascosto"

= "In his speaking I noted what was (before) hidden,"

i.e. I distinguished the speaker, who before was hidden from me by being turned to the ground. Cary's translation does not convey a very clear idea.

91. *Mightier care* = purgation of his sins.

Why thus ye grovel on your bellies prone;
And if, in aught, ye wish my service there,
Whence living I am come." He answering spake:
"The cause why Heaven our back toward his cope
Reverses, shalt thou know: but me know first,
The successor of Peter, and the name
And title of my lineage, from that stream
That 'twixt Chiaveri and Siestri draws
His limpid waters through the lowly glen.
A month and little more by proof I learnt,
With what a weight that robe of sovereignty
Upon his shoulder rests, who from the mire
Would guard it; that each other fardel seems
But feathers in the balance. Late, alas!
Was my conversion: but, when I became
Rome's pastor, I discerned at once the dream
And cozenage of life; saw that the heart
Rested not there, and yet no prouder height
Lured on the climber: wherefore, of that life
No more enamored, in my bosom love
Of purer being kindled. For till then
I was a soul in misery, alienate
From God, and covetous of all earthly things;
Now, as thou seest, here punished for my doting.
Such cleansing from the taint of avarice,
Do spirits, converted, need. This mount inflicts
No direr penalty. E'en as our eyes
Fastened below, nor e'er to loftier clime
Were lifted; thus hath justice levelled us,
Here on the earth. As avarice quenched our love
Of good, without which is no working; thus
Here justice holds us prisoned, hand and foot
Chained down and bound, while heaven's just Lord shall please,
So long to tarry, motionless, outstretched."
My knees I stooped, and would have spoke; but he,
Ere my beginning, by his ear perceived
I did him reverence; and "What cause," said he,
"Hath bowed thee thus?" — "Compunction," I rejoined,
"And inward awe of your high dignity."
"Up," he exclaimed, "brother! upon thy feet

95. *Cope* = arch. So Milton, —

"The starry cope of heaven."

97. Ottobone Fieschi, of the Counts of Lavagna, grandson of Pope Innocent IV. Elected Pope in 1276, he took the name of Adrian V., but died at Viterbo, only thirty-eight days after he mounted the papal throne.

98. The river Lavagna, in the Genoese territory. Siestri and Chiaveri are two small towns on the *Riviera di Levante*, not far from Genoa.

104. *Fardel* = *some* = burdens.

105. *Late.* He became converted when he was made Pope, thirty-eight days before his death.

108. *Cozenage of life* = *la vita bugiarda* = the lying life.

126. Because of the reverence due to the Pope.

129. *Compunction.* His conscience smote him for standing in so great a presence.

Arise; err not: thy fellow servant I,
(Thine and all others') of one Sovran Power
If thou hast ever marked those holy sounds
Of gospel truth, 'nor shall be given in marriage,'
Thou mayst discern the reasons of my speech.
Go thy ways now; and linger here no more.
Thy tarrying is a let unto the tears,
With which I hasten that whereof thou spakest.
I have on earth a kinswoman; her name
Alagia, worthy in herself, so ill
Example of our house corrupt her not:
And she is all remaineth of me there."

CANTO XX.

ARGUMENT.

Among those on the fifth cornice, Hugh Capet records illustrious examples of voluntary poverty and of bounty; then tells who himself is, and speaks of his descendants on the French throne; and, lastly, adds some noted instances of avarice. When he has ended, the mountain shakes, and all the spirits sing "Glory to God."

Ill strives the will, 'gainst will more wise that strives:
His pleasure therefore to mine own preferred,
I drew the sponge yet thirsty from the wave.
Onward I moved: he also onward moved,
Who led me, coasting still, wherever place
Along the rock was vacant; as a man
Walks near the battlements on narrow wall.
For those on the other part, who drop by drop
Wring out their all-infecting malady,
Too closely press the verge. Accurst be thou,
Inveterate wolf! whose gorge ingluts more prey,
Than every beast beside, yet is not filled;
So bottomless thy maw. — Ye spheres of heaven!

132. "And I fell at his feet to worship him. And he said unto me, See thou do it not: I am thy fellow-servant, and of thy brethren that have the testimony of Jesus." Rev. xix. 10, and xxii. 9.

135. Since in Heaven the saved neither marry nor are given in marriage, he is no longer the spouse of the Church, and therefore no longer retains his former dignity. See Matt. xxii. 30.

139. See line 89.

140. Alagia, wife of Moroello Malaspina, granddaughter of Adrian V.

143. She was not the only living relative, but the only virtuous one, whose prayers for his soul would be of avail.

1. Adrian wished to end the conversation (see xix. 137); Dante desired to continue it longer, but yielded to Adrian's wish, although his own desire (the sponge) was not yet satisfied.

9. The *all infecting malady* = *il mal che tutto il mondo occupa* = the evil that fills the whole world.

11. The wolf here undoubtedly stands for avarice; hence we have a corroboration of the similar interpretation given of the wolf in *Hell*, i.

To whom there are, as seems, who attribute
All change in mortal state, when is the day
Of his appearing, for whom fate reserves
To chase her hence? — With wary steps and slow
We passed; and I attentive to the shades,
Whom piteously I heard lament and wail;
And, 'midst the wailing, one before us heard
Cry out "O blessed Virgin!" as a dame
In the sharp pangs of childbed; and "How poor
Thou wast," it added, "witness that low roof
Where thou didst lay thy sacred burden down.
O good Fabricius! thou didst virtue chuse
With poverty, before great wealth with vice."
The words so pleased me, that desire to know
The spirit, from whose lip they seemed to come,
Did draw me onward. Yet it spake the gift
Of Nicholas, which on the maidens he
Bounteous bestowed, to save their youthful prime
Unblemished. "Spirit! who dost speak of deeds
So worthy, tell me who thou wast," I said,
"And why thou dost with single voice renew
Memorial of such praise. That boon vouchsafed
Haply shall meet reward; if I return
To finish the short pilgrimage of life,
Still speeding to its close on restless wing."
"I," answered he, "will tell thee; not for help,
Which thence I look for; but that in thyself
Grace so exceeding shines, before thy time
Of mortal dissolution. I was root
Of that ill plant whose shade such poison sheds
O'er all the Christian land, that seldom thence
Good fruit is gathered. Vengeance soon should come,
Had Ghent and Douay, Lille and Bruges power;
And vengeance I of heaven's great Judge implore.
Hugh Capet was I hight: from me descend

14. Another allusion to the influence of the stars on mankind.

16. Can Grande della Scala. See *Hell*, i. 98.

19. Examples of poverty and generosity, given by the spirits themselves.

22. Luke, ii. 7.

25. Caius Fabricius, a Roman general and consul, famous for his poverty and integrity, who refused the bribes of Pyrrhus, King of Epirus. Dante praises him also in the *Convito*, iv. 5, in his *Canzoniere*, and in the *De Monarchiâ*.

30. Bishop of Mira, said to have lived at the beginning of the fourth century. Tradition relates that in order to save three poor girls from a life of shame, he furnished the money for their dowry, and thus enabled them to make honorable marriages.

34. "Why dost thou alone utter these examples?"

36. By obtaining the prayers of his friends.

40. *Thence* = from earth. He has been dead more than 300 years and is forgotten.

42. This is Hugh Capet, Duke of France, died in 956. His son, Hugh, was crowned King of France in 987. Dante seems to have confused these two.

43. *Ill plant* = the Capetians, or perhaps, more specifically, Philip the Fair.

46. Four of the chief cities of Flanders. The spirit prophesies the approaching defeat of the French army at the battle of Courtrai in 1302.

The Philips and the Louis, of whom France
Newly is governed: born of one, who plied
The slaughterer's trade at Paris. When the race
Of ancient kings had vanished (all save one
Wrapt up in sable weeds) within my gripe
I found the reins of empire, and such powers
Of new acquirement, with full store of friends,
That soon the widowed circlet of the crown
Was girt upon the temples of my son,
He, from whose bones the anointed race begins.
Till the great dower of Provence had removed
The stains, that yet obscured our lowly blood,
Its sway indeed was narrow; but howe'er
It wrought no evil: there, with force and lies,
Began its rapine: after, for amends,
Poitou it seized, Navarre and Gascony.
To Italy came Charles; and for amends,
Young Conradine, an innocent victim, slew;
And sent the angelic teacher back to heaven,
Still for amends. I see the time at hand,
That forth from France invites another Charles
To make himself and kindred better known.
Unarmed he issues, saving with that lance,
Which the arch-traitor tilted with; and that
He carries with so home a thrust, as rives
The bowels of poor Florence. No increase
Of territory hence, but sin and shame
Shall be his guerdon; and so much the more
As he more lightly deems of such foul wrong.
I see the other (who a prisoner late

51. Dante follows the popular (though incorrect) tradition that Hugh Capet was a butcher. This reflection on the birth of his ancestor induced Francis I. to forbid the reading of Dante in his dominions.

52. *Ancient kings* = the Carlovingians. *One* = Charles the Simple. He was not a monk as Dante implies here, but died in prison, where he had been placed by Hugh Capet.

57. Hugh caused his son Robert to be crowned in 988. With the latter begins the dynasty ("anointed race") of the Capetians.

59. Hugh says here that up to Louis IX. — before Charles of Anjou obtained the "great dower," *i.e.* the power and possessions of his father-in-law, Raymond Berlinghieri, Count of Provence — his descendants were men of little power but at least not bad.

60. This translation of the original — where *vergogna* = sense of shame (on the part of Hugh's descendants) — is not the correct one. Cary himself, in a note, offers the alternative line, —

"The shame that yet restrained my race from ill."

63. *For amends* is used ironically.

64. Instead of *Poitou*, Scartazzini, Philalethes, Longfellow, and Norton have Ponthieu.

66. Last of the House of Suabia, defeated at Tagliacozzo, and afterward murdered by Charles of Anjou at Naples, 1268. He was only sixteen years old at the time.

67. *Angelic teacher* = in the original *Tommaso* = St. Thomas Aquinas, born 1224, died 1274. He was said to have been poisoned by Charles.

69. Charles of Valois, brother of Philip the Fair. Being sent by Boniface VIII. to pacify Florence, he drove the Bianchi, and with them Dante, into exile.

71. *Lance* = treachery.

72. *Arch-traitor* = in the original *Giuda* = Judas.

78. Charles II., son of Charles of Anjou. In

Had stept on shore) exposing to the mart
His daughter, whom he bargains for, as do
The Corsairs for their slaves. O avarice!
What canst thou more, who hast subdued our blood
So wholly to thyself, they feel no care
Of their own flesh? To hide with direr guilt
Past ill and future, lo! the flower-de-luce
Enters Alagna; in his Vicar Christ
Himself a captive, and his mockery
Acted again. Lo! to his holy lip
The vinegar and gall once more applied;
And he 'twixt living robbers doomed to bleed.
Lo! the new Pilate, of whose cruelty
Such violence cannot fill the measure up,
With no decree of sanction, pushes on
Into the temple his yet eager sails.
"O sovran Master! when shall I rejoice
To see the vengeance, which thy wrath, well-pleased,
In secret silence broods? — While daylight lasts,
So long what thou didst hear of her, sole spouse
Of the Great Spirit, and on which thou turnedst
To me for comment, is the general theme
Of all our prayers: but, when it darkens, then
A different strain we utter; then record
Pygmalion, whom his gluttonous thirst of gold
Made traitor, robber, parricide: the woes
Of Midas, which his greedy wish ensued,
Marked for derision to all future times:
And the fond Achan, how he stole the prey,
That yet he seems by Joshua's ire pursued.
Sapphira with her husband next we blame;
And praise the forefeet, that with furious ramp
Spurned Heliodorus. All the mountain round
Rings with the infamy of Thracia's king,

the naval battle with Ruggieri de Loria, admiral of Peter II. of Aragon, he was made prisoner. He is said to have sold his young daughter Beatrice to Azzo VIII., Marquis of Este, an old man at that time.

85. The arms of France. In the course of the quarrels between Philip the Fair and Boniface VIII., the latter was seized, by the order of the former, in Anagni (or Alagna) in 1303, and soon after died.

94. Reference to the dissolution of the order of the Templars, by Philip the Fair, in 1312.

97. Dante had asked two questions of the spirit: (1) Who he was; (2) why he alone uttered the examples of poverty. Hugh has answered the first, and now does the same with the second question.

98. *Spouse* = Virgin Mary; *what* = poverty.

103. Brother of Dido, who slew Sichæus for his money. Cf. *Æn.* i. 353, 354.

105. Midas prayed that all he touched might be turned to gold; his prayer being heard, he could find nothing to eat. Cf. Ovid. *Met.* xi. 85 ff.

107. Joshua vii.

109. Acts v. 1 ff.

111. Heliodorus wished to plunder the treasure of the Temple. "For there appeared unto them an horse, with a terrible rider upon him, and adorned with a very fair covering, and he ran fiercely and smote at Heliodorus with his fore feet." 2 Maccabees, iii. 25.

112. Polymnestor, King of Thrace, to whom Priam had confided his youngest son, Polydo-

Who slew his Phrygian charge: and last a shout
Ascends: 'Declare, O Crassus! for thou know'st,
The flavor of thy gold.' The voice of each
Now high, now low, as each his impulse prompts,
Is led through many a pitch, acute or grave.
Therefore, not singly, I erewhile rehearsed
That blessedness we tell of in the day:
But near me, none, beside, his accent raised."
From him we now had parted, and essayed
With utmost efforts to surmount the way;
When I did feel, as nodding to its fall,
The mountain tremble; whence an icy chill
Seized on me, as on one to death conveyed.
So shook not Delos, when Latona there
Couched to bring forth the twin-born eyes of heaven.
Forthwith from every side a shout arose
So vehement, that suddenly my guide
Drew near, and cried: "Doubt not, while I conduct thee."
"Glory!" all shouted (such the sounds mine ear
Gathered from those, who near me swelled the sounds)
"Glory in the highest be to God." We stood
Immoveably suspended, like to those,
The shepherds, who first heard in Bethlehem's field
That song: till ceased the trembling, and the song
Was ended: then our hallowed path resumed,
Eying the prostrate shadows, who renewed
Their customed mourning. Never in my breast
Did ignorance so struggle with desire
Of knowledge, if my memory do not err,
As in that moment; nor through haste dared I
To question, nor myself could aught discern.
So on I fared, in thoughtfulness and dread.

rus, murdered the latter in order to gain possession of his treasure.

114. Famous for his riches. Being slain in battle his head was carried to the Parthian king, who had molten gold poured into his mouth, using the words above.

126. Delos, which was before a floating island, became stationary after the birth of Apollo and Diana = the sun and the moon = "the twin-born eyes of heaven."

133. Luke ii. 14. The angels rejoice at the redemption of a soul.

CANTO XXI.

ARGUMENT.

The two Poets are overtaken by the spirit of Statius, who, being purged, is on his way to Paradise, and who explains the cause of the shaking of the mountain, and of the hymn; his joy at beholding Virgil.

THE natural thirst, ne'er quenched but from the well
Whereof the woman of Samaria craved,
Excited; haste, along the cumbered path,
After my guide, impelled; and pity moved
My bosom for the 'vengeful doom though just.
When lo! even as Luke relates, that Christ
Appeared unto the two upon their way,
New-risen from his vaulted grave; to us
A shade appeared, and after us approached,
Contemplating the crowd beneath its feet.
We were not ware of it; so first it spake,
Saying, "God give you peace, my brethren!" then
Sudden we turned: and Virgil such salute,
As fitted that kind greeting, gave; and cried:
"Peace in the blessed council be thy lot,
Awarded by that righteous court which me
To everlasting banishment exiles."
"How!" he exclaimed, nor from his speed meanwhile
Desisting; "If that ye be spirits whom God
Vouchsafes not room above; who up the height
Has been thus far your guide?" To whom the bard:
"If thou observe the tokens, which this man,
Traced by the finger of the angel, bears;
'T is plain that in the kingdom of the just
He needs must share. But sithence she, whose wheel
Spins day and night, for him not yet had drawn
That yarn, which on the fatal distaff plied,
Clotho apportions to each wight that breathes;
His soul, that sister is to mine and thine,
Not of herself could mount; for not like ours
Her ken: whence I, from forth the ample gulf
Of hell, was ta'en, to lead him, and will lead
Far as my lore avails. But, if thou know,

1. The innate desire for knowledge which can only be satisfied by God, who is the source of all truth.

2. John iv. 4 ff.

5. *Vengeful doom* = the just, though painful, sufferings of the souls in Purgatory.

6. Luke xxiv. 13.

9. Statius. See note to line 89.

22. *Tokens* = the remaining three P's on Dante's forehead. Virgil did not have them, since he was not to be saved.

25. Lachesis, that one of the three Fates who fixes the length of the thread of life; Clotho spins it, and Atropos severs it.

Instruct us for what cause, the mount erewhile
Thus shook, and trembled: wherefore all at once
Seemed shouting, even from his wave-washed foot."
That questioning so tallied with my wish,
The thirst did feel abatement of its edge
E'en from expectance. He forthwith replied:
"In its devotion, naught irregular
This mount can witness, or by punctual rule
Unsanctioned; here from every change exempt,
Other than that, which heaven in itself
Doth of itself receive, no influence
Can reach us. Tempest none, shower, hail, or snow,
Hoar frost, or dewy moistness, higher falls
Than that brief scale of threefold steps: thick clouds,
Nor scudding rack, are ever seen: swift glance
Ne'er lightens; nor Thaumantian Iris gleams,
That yonder often shifts on each side heaven.
Vapor adust doth never mount above
The highest of the trinal stairs, whereon
Peter's vicegerent stands. Lower perchance,
With various motion rocked, trembles the soil:
But here, through wind in earth's deep hollow pent,
I know not how, yet never trembled: then
Trembles, when any spirit feels itself
So purified, that it may rise, or move
For rising; and such loud acclaim ensues.
Purification, by thy will alone,
Is proved, that free to change society
Seizes the soul rejoicing in her will.
Desire of bliss is present from the first;
But strong propension hinders, to that wish
By the just ordinance of heaven opposed;
Propension now as eager to fulfil
The allotted torment, as erewhile to sin.
And I, who in this punishment had lain
Five hundred years and more, but now have felt

40. *Devotion* is not a good translation of *religione* = sacred order or regulations of the mountain.

45. According to Dante's cosmology the earth is surrounded by a sphere of air, which ends at the gate of Purgatory, and all above that place is free from atmospheric changes. Hence the recent earthquake is not due to natural causes.

49. Iris, the personification of the rainbow, was daughter of Thaumas.

51. According to Aristotle there are three kinds of vapor: (1) Moist — producing snow, rain, dew, etc.; (2) dry and thin vapor — producing wind; (3) dry and strong — producing earthquakes.

52. The gate of Purgatory.

55. Earthquakes were attributed by the ancients to powerful subterranean winds which, seeking an outlet, shake and often burst open the surface of the earth.

69. Statius died about 96 A.D. Hence he has been nearly 1200 years in Purgatory. Here he says he has spent 500 years in the fifth terrace, — that of the avaricious; in Canto xxii. 91, he says he spent more than 400 years in the fourth terrace (of sloth); the other 300 years he *leaves* unaccounted for.

Free wish for happier clime. Therefore thou felt'st
The mountain tremble; and the spirits devout
Heard'st, over all his limits, utter praise
To that liege Lord, whom I entreat their joy
To hasten." Thus he spake: and, since the draught
Is grateful ever as the thirst is keen,
No words may speak my fulness of content.
"Now," said the instructor sage, "I see the net
That takes ye here; and how the toils are loosed;
Why rocks the mountain, and why ye rejoice.
Vouchsafe, that from thy lips I next may learn
Who on the earth thou wast; and wherefore here,
So many an age, wert prostrate." — "In that time,
When the good Titus, with Heaven's King to help,
Avenged those piteous gashes, whence the blood
By Judas sold did issue; with the name
Most lasting and most honored, there, was I
Abundantly renowned," the shade replied,
"Not yet with faith endued. So passing sweet
My vocal spirit; from Tolosa, Rome
To herself drew me, where I merited
A myrtle garland to inwreathe my brow.
Statius they name me still. Of Thebes I sang,
And next of great Achilles; but i' the way
Fell with the second burthen. Of my flame
Those sparkles were the seeds, which I derived
From the bright fountain of celestial fire
That feeds unnumbered lamps; the song I mean
Which sounds Æneas' wanderings: that the breast
I hung at; that the nurse, from whom my veins
Drank inspiration: whose authority
Was ever sacred with me. To have lived
Coeval with the Mantuan, I would bide
The revolution of another sun
Beyond my stated years in banishment."
The Mantuan, when he heard him, turned to me;

77. The meaning of this figure is, that the soul itself desires its own punishment (which is the only means of purging its sins); this desire is the net which keeps it in Purgatory. When the soul feels itself pure it then spontaneously desires to mount to heaven (and thus the "toils are loosed").

83. The year 70 A.D., when Titus destroyed Jerusalem.

85. The name of poet.

89. Statius was born in Naples, not Toulouse, but Dante confuses the poet with a rhetorician of the same name from Toulouse. So also Chaucer, —

"The Tholason, that height Stace."
Temple of Fame, iii.

91. Statius is said to have received the prize of poetry three times in Rome.

92. Refers to the Thebaïd, a poem in twelve books, on the expedition of the seven kings against Thebes.

94. The Achilleid was never finished.

95. Statius ascribes his becoming a poet to the influence of the *Æneid*, and gives a magnificent eulogy of Virgil.

105. Virgil, hearing himself so highly praised, wishes to prevent Dante from telling who he is. It is too late, however, for the latter

And holding silence, by his countenance
Enjoined me silence: but the power, which wills,
Bears not supreme control: laughter and tears
Follow so closely on the passion prompts them,
They wait not for the motions of the will
In natures most sincere. I did but smile,
As one who winks; and thereupon the shade
Broke off, and peered into mine eyes, where best
Our looks interpret. "So to good event
Mayst thou conduct such great emprise," he cried,
"Say, why across thy visage beamed, but now,
The lightning of a smile." On either part
Now am I straitened; one conjures me speak,
The other to silence binds me: whence a sigh
I utter, and the sigh is heard. "Speak on,"
The teacher cried: "and do not fear to speak;
But tell him what so earnestly he asks."
Whereon I thus: "Perchance, O ancient spirit!
Thou marvel'st at my smiling. There is room
For yet more wonder. He, who guides my ken
On high, he is that Mantuan, led by whom
Thou didst presume of men and gods to sing.
If other cause thou deemedst for which I smiled,
Leave it as not the true one: and believe
Those words, thou spakest of him, indeed the cause."
Now down he bent to embrace my teacher's feet;
But he forbade him: "Brother! do it not:
Thou art a shadow, and behold'st a shade."
He, rising, answered thus: "Now hast thou proved
The force and ardor of the love I bear thee,
When I forget we are but things of air,
And, as a substance, treat an empty shade."

unconsciously betrays the secret by his smile.

115. *I.e.*, be successful in reaching heaven.

120. Virgil thinks the matter not important enough to warrant a continuance of the dispute, and tells Dante to speak.

CANTO XXII.

ARGUMENT.

Dante, Virgil, and Statius mount to the sixth cornice, where the sin of gluttony is purged, the two Latin Poets discoursing by the way. Turning to the right, they find a tree hung with sweet-smelling fruit, and watered by a shower that issues from the rock. Voices are heard to proceed from among the leaves, recording examples of temperance.

Now we had left the angel, who had turned
To the sixth circle our ascending step;
One gash from off my forehead razed; while they,
Whose wishes tend to justice, shouted forth,
"Blessed!" and ended with "I thirst:" and I,
More nimble than along the other straits,
So journeyed, that, without the sense of toil,
I followed upward the swift-footed shades;
When Virgil thus began: "Let its pure flame
From virtue flow, and love can never fail
To warm another's bosom, so the light
Shine manifestly forth. Hence, from that hour,
When, 'mongst us in the purlieus o' the deep,
Came down the spirit of Aquinum's bard,
Who told of thine affection, my good will
Hath been for thee of quality as strong
As ever linked itself to one not seen.
Therefore these stairs will now seem short to me.
But tell me: and, if too secure, I loose
The rein with a friend's license, as a friend
Forgive me, and speak now as with a friend:
How chanced it covetous desire could find
Place in that bosom, 'midst such ample store
Of wisdom, as thy zeal had treasured there?"
First somewhat moved to laughter by his words,

1. The angel who stood guard at the passage from the fifth to the sixth terrace had showed the Poets their way, and had erased the fifth P from Dante's forehead.

3. *While they.* Cary follows here the reading, —

"E quei c' hanno a giustizia lor disiro,
Detto n' avean beati,"

where the subject of "shouted forth" is "they whose wishes turn to justice." Scartazzini, Philalethes, and Norton read *Detto n' avea*, where the subject is the angel, who says that those whose desire is for justice are blessed. Cf. Matt. v. 6. Longfellow agrees with Cary.

8. Virgil and Statius.

9. *Its* refers to love in the following line. Virtuous love, if made known, always awakens a responsive feeling in the object loved.

13. *Purlieus of the deep* is far less simple than the original, *Nel limbo dell' Inferno* = in the Limbo of Hell.

14. Dante has simply *Giovenale* = Juvenal. Born about 47 A.D. in Aquino, and dying about 130 A.D., he was the friend and admirer of Statius.

22. Statius has spent 500 years in the terrace of the avaricious. Virgil asks how so noble a man could have been guilty of so ignoble a vice.

25. Statius smiles at Virgil's mistake, and explains that as the avaricious and prodigal are punished in the same terrace (as is the case also

Statius replied: "Each syllable of thine
Is a dear pledge of love. Things oft appear,
That minister false matter to our doubts,
When their true causes are removed from sight.
Thy question doth assure me, thou believest
I was on earth a covetous man; perhaps
Because thou found'st me in that circle placed.
Know then I was too wide of avarice:
And e'en for that excess, thousands of moons
Have waxed and waned upon my sufferings.
And were it not that I with heedful care
Noted, where thou exclaim'st as if in ire
With human nature, 'Why, thou cursed thirst
Of gold! dost not with juster measure guide
The appetite of mortals?' I had met
The fierce encounter of the voluble rock.
Then was I ware that, with too ample wing,
The hands may haste to lavishment; and turned,
As from my other evil, so from this,
In penitence. How many from their grave
Shall with shorn locks arise, who living, ay,
And at life's last extreme, of this offence,
Through ignorance, did not repent! And know,
The fault, which lies direct from any sin
In level opposition, here, with that,
Wastes its green rankness on one common heap.
Therefore, if I have been with those, who wail
Their avarice, to cleanse me; through reverse
Of their transgression, such hath been my lot."
To whom the sovran of the pastoral song:
"While thou didst sing that cruel warfare waged
By the twin sorrow of Jocasta's womb,
From thy discourse with Clio there, it seems
As faith had not been thine; without the which,

in *Hell*, see Canto vii.) it is on account of too much open-handedness, instead of too much closeness, that he had been there.

38. "Quid non mortalia pectora cogis,
Auri sacra fames?"
Virg. Æn. iii. 57.

41. Refers to the punishment of the Prodigal in *Hell* (vii. 27 ff.). *Voluble rock* is neither good English nor a good translation of *le giostre grame* = sad jousts.

46. See *Hell*, vii. 58, where the prodigals are symbolized thus.

48. Ignorance that prodigality is a sin will not save them.

51. "Con esso insieme qui suo verde secca," = "With it together here dries up its verdure," *i.e.* sin is purged from the soul as a plant, or weed, is dried up by the sun. Cary's translation is not very clear.

55. Virgil.

56. Thebaïd.

57. Eteocles and Polynices.

58. "Quem prius heroum Clio dabis? immodicum iræ
Tydea? laurigeri subitos an vatis hiatus?" *Stat. Thebaïd.* i. 42.
Statius invokes Clio (one of the nine muses), and Virgil says that since she is a heathen goddess it seems to prove that Statius was not a Christian.

59. *As* = as if.

Good deeds suffice not. And if so, what sun
Rose on thee, or what candle pierced the dark,
That thou didst after see to hoise the sail,
And follow where the fisherman had led?"
He answering thus: "By thee conducted first,
I entered the Parnassian grots, and quaffed
Of the clear spring: illumined first by thee,
Opened mine eyes to God. Thou didst, as one,
Who, journeying through the darkness, bears a light
Behind, that profits not himself, but makes
His followers wise, when thou exclaimed'st, 'Lo!
A renovated world, Justice returned,
Times of primeval innocence restored,
And a new race descended from above.'
Poet and Christian both to thee I owed.
That thou mayst mark more clearly what I trace,
My hand shall stretch forth to inform the lines
With livelier coloring. Soon o'er all the world,
By messengers from heaven, the true belief
Teemed now prolific; and that word of thine,
Accordant, to the new instructors chimed.
Induced by which agreement, I was wont
Resort to them; and soon their sanctity
So won upon me, that, Domitian's rage
Pursuing them, I mixed my tears with theirs;
And, while on earth I stayed, still succored them;
And their most righteous customs made me scorn
All sects besides. Before I led the Greeks,
In tuneful fiction, to the streams of Thebes,
I was baptized: but secretly, through fear,
Remained a Christian, and conformed long time
To Pagan rites. Four centuries and more,
I, for that lukewarmness, was fain to pace
Round the fourth circle. Thou then, who hast raised
The covering which did hide such blessing from me,
Whilst much of this ascent is yet to climb,
Say, if thou know, where our old Terence bides,

60. *Sun* = supernatural revelation; *candle* = human teaching.

63. St. Peter; Matt. iv. 18; Mark i. 17; Luke v. 10.

71. "Magnus ab integro sæclorum nascitur ordo,
Jam redit et Virgo; redeunt Saturnia regna;
Jam nova progenies cœlo demittitur alto."
Virg. Ecl. iv. 5.

This eclogue refers to the birth of the son of Asinius Pollio. On account of its resemblance to Isaiah, it was looked upon in the Middle Ages as a prophecy of the birth of our Saviour. Statius says it was this passage which led him to become a Christian.

76. "I will give more details of what I have just given in outline."

78. The Apostles.

83. Reference to the terrible persecutions, said to have been carried on by Domitian against the Christians. He succeeded his brother Titus in 81, and reigned till 96.

87. "Before I began to write the Thebaïd."

91. *Purg.* xxi. 69.

96. Publius Terentius Afer, Roman comic

Cæcilius, Plautus, Varro: if condemned
They dwell, and in what province of the deep."
"These," said my guide, "with Persius and myself,
And others many more, are with that Greek,
Of mortals, the most cherished by the nine,
In the first ward of darkness. There, ofttimes,
We of that mount hold converse, on whose top
For aye our nurses live. We have the bard
Of Pella and the Teian, Agatho,
Simonides, and many a Grecian else
Ingarlanded with laurel. Of thy train,
Antigone is there, Deïphile,
Argia, and as sorrowful as erst
Ismene, and who showed Langia's wave:
Deïdamia with her sisters there,
And blind Tiresias' daughter, and the bride
Sea-born of Peleus." Either poet now
Was silent; and no longer by the ascent
Or the steep walls obstructed, round them cast
Inquiring eyes. Four handmaids of the day
Had finished now their office, and the fifth
Was at the chariot-beam, directing still
Its flamy point aloof; when thus my guide:
"Methinks, it well behoves us to the brink
Bend the right shoulder, circuiting the mount,
As we have ever used." So custom there
Was usher to the road; the which we chose
Less doubtful, as that worthy shade complied.

poet, born at Carthage 185 B.C., died 159 B.C. Six of his comedies are extant.

97. Cæcilius, one of the older Roman poets, contemporary of Ennius. Plautus, comic poet, born 254 B.C., died 184 B.C. There are two poets of the name of Varro. M. Terentius Varro, born 116 B.C., and P. Terentius Varro, author of two epic poems. Dante probably refers to the latter, but may have confused the two.

98. *I.e.*, in what circles of Hell.

99. Satiric poet, born 34 B.C.

100. Homer.

102. Limbo.

103. Mount Parnassus.

104. *The bard of Pella* = in the original, simply *Euripide*.

105. *The Teian* = Anacreon, according to the reading adopted by Cary. He was born in Teos in Asia Minor; a better reading, however, is Antiphon, a Greek tragic poet, praised by Aristotle. Agatho was a tragic poet, contemporary of Euripides.

106. Simonides, Greek lyric poet, born 559 B.C.

107. *Of thy train* = of the characters sung by thee.

108. Antigone, daughter of Œdipus; Deiphile is daughter of Adrastus and wife of Tydeus.

109. Argia, sister of Deiphile and wife of Polynices.

110. Ismene, daughter of Œdipus and betrothed to Atys, who was killed by Tydeus in battle.

Who showed = *she who showed* = Hypsipile, already mentioned in *Hell*, xviii. As Adrastus led his army against Thebes, Hypsipile showed the spring Langia to the thirsty soldiers. The child of her master, King Lycurgus, left on the grass, was killed by a snake.

111. Deidamia, loved by Achilles. These are characters in the *Achilleid*.

112. Manto. See *Hell*, xx. *The bride sea-born* = a circumlocution of Cary for *Teti* = Tethys.

116. Four hours. It was after 10 A.M.

121. Turn to the right.

They on before me went: I sole pursued,
Listening their speech, that to my thoughts conveyed
Mysterious lessons of sweet poesy.
But soon they ceased; for midway of the road
A tree we found, with goodly fruitage hung,
And pleasant to the smell: and as a fir,
Upward from bough to bough, less ample spreads;
So downward this less ample spread; that none,
Methinks, aloft may climb. Upon the side,
That closed our path, a liquid crystal fell
From the steep rock, and through the sprays above
Streamed showering. With associate step the bards
Drew near the plant; and, from amidst the leaves,
A voice was heard: "Ye shall be chary of me;"
And after added: "Mary took more thought
For joy and honor of the nuptial feast,
Than for herself, who answers now for you.
The women of old Rome were satisfied
With water for their beverage. Daniel fed
On pulse, and wisdom gained. The primal age
Was beautiful as gold: and hunger then
Made acorns tasteful; thirst, each rivulet
Run nectar. Honey and locusts were the food,
Whereon the Baptist in the wilderness
Fed, and that eminence of glory reached
And greatness, which the Evangelist records."

CANTO XXIII.

ARGUMENT.

They are overtaken by the spirit of Forese, who had been a friend of our Poet's on earth, and who now inveighs bitterly against the immodest dress of their country-women at Florence.

On the green leaf mine eyes were fixed, like his
Who throws away his days in idle chase
Of the diminutive birds, when thus I heard
The more than father warn me: "Son! our time
Asks thriftier using. Linger not: away."
Thereat my face and steps at once I turned

139. Example of temperance. Cf. John ii. 1–11.

142. In the time of the Republic the women abstained from drinking wine.

143. Cf. Dan. i. 1–20.

144. *Primal age* = golden age.

150. "Verily I say unto you, among them that are born of women, there hath not risen a greater than John the Baptist." Matt. xi. 11.

3. *Diminutive birds* = *uccellin* = little birds.

Toward the sages, by whose converse cheered
I journeyed on, and felt no toil: and lo!
A sound of weeping, and a song: "My lips,
O Lord!" and these so mingled, it gave birth
To pleasure and to pain. "O Sire beloved!
Say what is this I hear." Thus I inquired.
"Spirits," said he, "who, as they go, perchance,
Their debt of duty pay." As on their road
The thoughtful pilgrims, overtaking some
Not known unto them, turn to them, and look,
But stay not; thus, approaching from behind
With speedier motion, eyed us, as they passed,
A crowd of spirits, silent and devout.
The eyes of each were dark and hollow; pale
Their visage, and so lean withal, the bones
Stood staring through the skin. I do not think
Thus dry and meagre Erisicthon showed,
When pinched by sharp-set famine to the quick.
"Lo!" to myself I mused, "the race, who lost
Jerusalem, when Mary with dire beak
Preyed on her child." The sockets seemed as rings,
From which the gems were dropt. Who reads the name
Of man upon his forehead, there the M
Had traced most plainly. Who would deem, that scent
Of water and an apple could have proved
Powerful to generate such pining want,
Not knowing how it wrought? While now I stood,
Wondering what thus could waste them, (for the cause
Of their gaunt hollowness and scaly rind
Appeared not,) lo! a spirit turned his eyes
In their deep-sunken cells, and fastened them
On me, then cried with vehemence aloud:
"What grace is this vouchsafed me?" By his looks
I ne'er had recognized him: but the voice
Brought to my knowledge what his cheer concealed.
Remembrance of his altered lineaments

9. "O Lord, open thou my lips; and my mouth shall show forth thy praise." Psalm li. 15.

14. Doing penance and thus satisfying divine justice.

23. Having wished to destroy a grove sacred to Ceres, he was afflicted with an unsatiable hunger, until at last he bit into his own limbs. Cf. Ovid, *Met.* viii. 740 ff.

26. Mary was the name of the woman who, during the siege of Jerusalem by the Romans, devoured half of her child and offered the other half to the soldiers who demanded food. Voltaire refers to this episode in his *Henriade*.

27. "O ring of which the rubie is outfall."
Chaucer, Troilus and Creseide, v.
—"In this habit
Met I my father with his bleeding rings,
Their precious stones new lost."
Shakespeare, Lear, v. 3.

28. Popular superstition in the Middle Ages declared that God had written the word *OMO* on man's face; the two O's being formed by the eyes, and the M by the nose and eye-sockets. Naturally this resemblance is greater in a thin man.

29. *Forehead* is inaccurate for *viso* = face.

41. *Cheer* = *aspetto* = aspect.

Was kindled from that spark; and I agnized
The visage of Forese. "Ah! respect
This wan and leprous-withered skin," thus he
Suppliant implored, "this macerated flesh.
Speak to me truly of thyself. And who
Are those twain spirits, that escort thee there?
Be it not said thou scorn'st to talk with me."
"That face of thine," I answered him, "which dead
I once bewailed, disposes me not less
For weeping, when I see it thus transformed.
Say then, by Heaven, what blasts ye thus? The whilst
I wonder, ask not speech from me: unapt
Is he to speak, whom other will employs."
He thus: "The water and the plant, we passed,
With power are gifted, by the eternal will
Infused; the which so pines me. Every spirit,
Whose song bewails his gluttony indulged
Too grossly, here in hunger and in thirst
Is purified. The odor, which the fruit,
And spray that showers upon the verdure, breathe,
Inflames us with desire to feed and drink.
Nor once alone, encompassing our route,
We come to add fresh fuel to the pain:
Pain, said I? solace rather: for that will,
To the tree, leads us, by which Christ was led
To call on Eli, joyful, when he paid
Our ransom from his vein." I answering thus:
"Forese! from that day, in which the world
For better life thou changedst, not five years
Have circled. If the power of sinning more
Were first concluded in thee, ere thou knew'st
That kindly grief which re-espouses us
To God, how hither art thou come so soon?
I thought to find thee lower, there, where time
Is recompense for time." He straight replied:
"To drink up the sweet wormwood of affliction
I have been brought thus early, by the tears
Streamed down my Nella's cheeks. Her prayers devout,
Her sighs have drawn me from the coast, where oft
Expectance lingers; and have set me free

44. Brother of Corso Donati, chief of the Neri; he was a friend and relative of Dante's, whose wife Gemma belonged to the Donati family. The sister of Forese, Piccarda, is mentioned in *Par.* iii. 50.

55. The man who is filled with curiosity to hear others is not in the mood to talk himself.

66. *That will* = desire to do God's will.

68. "My God, my God, why hast thou forsaken me?" Matt. xxvii. 46.

72. Dante has learned before that they who put off till the end of life their repentance, must remain in Antepurgatory as long a time as they had lived on earth. See *Purg.* iv. 126 ff.

74. *Kindly grief* = repentance.

80. Nella (from Giovanella) was the wife of Forese.

81. *Coast* = Antepurgatory.

From the other circles. In the sight of God
So much the dearer is my widow prized,
She whom I loved so fondly, as she ranks
More singly eminent for virtuous deeds.
The tract, most barbarous of Sardinia's isle,
Hath dames more chaste, and modester by far,
Than that wherein I left her. O sweet brother!
What wouldst thou have me say? A time to come
Stands full within my view, to which this hour
Shall not be counted of an ancient date,
When from the pulpit shall be loudly warned
The unblushing dames of Florence, lest they bare
Unkerchiefed bosoms to the common gaze.
What savage women hath the world e'er seen,
What Saracens, for whom there needed scourge
Of spiritual or other discipline,
To force them walk with covering on their limbs?
But did they see, the shameless ones, what Heaven
Wafts on swift wing toward them while I speak,
Their mouths were oped for howling: they shall taste
Of sorrow (unless foresight cheat me here)
Or e'er the cheek of him be clothed with down,
Who is now rocked with lullaby asleep.
Ah! now, my brother, hide thyself no more:
Thou seest how not I alone, but all,
Gaze, where thou veil'st the intercepted sun."
Whence I replied: "If thou recall to mind
What we were once together, even yet
Remembrance of those days may grieve thee sore.
That I forsook that life, was due to him
Who there precedes me, some few evenings past,
When she was round, who shines with sister lamp
To his that glisters yonder," and I showed
The sun. "'Tis he, who through profoundest night
Of the true dead has brought me, with this flesh
As true, that follows. From that gloom the aid
Of his sure comfort drew me on to climb,
And, climbing, wind along this mountain-steep,
Which rectifies in you whate'er the world
Made crooked and depraved. I have his word,

83. The five preceding terraces.

87. The original has Barbagia, a mountainous district of Sardinia. St. Gregory said that its inhabitants lived like animals.

89. *Than that* = in the original, *la Barbagia*, meaning Florence.

90. "What more can I say?" The praise of Nella above suggests to Forese the indignant reproach of the immodesty of the women of Florence.

100. Prophecy of the series of calamities which befell Florence from the year 1300 on, in consequence of the quarrels between the Neri and Bianchi.

108. Referring to the shadow cast by Dante.

110. Dante seems to say here that he and Forese in their youth were addicted to the pleasures of the table, the remembrance of which now is grievous.

112. *Him* = Virgil.

114. Moon.

That he will bear me company as far
As till I come where Beatrice dwells:
But there must leave me. Virgil is that spirit,
Who thus hath promised," and I pointed to him:
"The other is that shade, for whom so late
Your realm, as he arose, exulting, shook
Through every pendent cliff and rocky bound."

CANTO XXIV.

ARGUMENT.

Forese points out several others by name who are here, like himself, purifying themselves from the vice of gluttony; and amongst the rest, Bonagiunta of Lucca, with whom our Poet converses. Forese then predicts the violent end of Dante's political enemy, Corso Donati; and, when he has quitted them, the Poet, in company with Statius and Virgil, arrives at another tree, from whence issue voices that record ancient examples of gluttony; and proceeding forwards they are directed by an angel which way to ascend to the next cornice of the mountain.

OUR journey was not slackened by our talk,
Nor yet our talk by journeying. Still we spake,
And urged our travel stoutly, like a ship
When the wind sits astern. The shadowy forms,
That seemed things dead and dead again, drew in
At their deep-delved orbs rare wonder of me,
Perceiving I had life; and I my words
Continued, and thus spake: "He journeys up
Perhaps more tardily than else he would,
For others' sake. But tell me, if thou know'st,
Where is Piccarda? Tell me, if I see
Any of mark, among this multitude
Who eye me thus."—"My sister (she for whom,
'Twixt beautiful and good, I cannot say
Which name was fitter) wears e'en now her crown,
And triumphs in Olympus." Saying this,
He added: "Since spare diet hath so worn
Our semblance out, 't is lawful here to name
Each one. This," and his finger then he raised,

127. Statius.

5. *Dead and dead again* = *Rimorte* = dead the second time. The souls were so pale and emaciated that they seemed twice dead.

8. *He* = Statius, of whom Dante had spoken at the end of the preceding Canto.

10. *For others' sake* = in order to converse with Virgil.

11. Sister of Forese and Corso Donati. See *Par.* iii.

16. *Olympus* = in the Empyrean.

17. Since they are so emaciated as not to be recognizable, no one takes it ill to have his name mentioned.

"Is Bonagiunta, — Bonagiunta, he
Of Lucca: and that face beyond him, pierced
Unto a leaner fineness than the rest,
Had keeping of the church; he was of Tours,
And purges by wan abstinence away
Bolsena's eels and cups of muscadel."
He showed me many others, one by one:
And all, as they were named, seemed well content;
For no dark gesture I discerned in any.
I saw, through hunger, Ubaldino grind
His teeth on emptiness; and Boniface,
That waved the crozier o'er a numerous flock:
I saw the Marquis, who had time erewhile
To swill at Forli with less drought; yet so,
Was one ne'er sāted. I howe'er, like him
That, gazing 'midst a crowd, singles out one,
So singled him of Lucca; for methought
Was none amongst them took such note of me.
Somewhat I heard him whisper of Gentucca:
The sound was indistinct, and murmured there,
Where justice, that so strips them, fixed her sting.
"Spirit!" said I, "it seems as thou wouldst fain
Speak with me. Let me hear thee. Mutual wish
To converse prompts, which let us both indulge."
He, answering, straight began: "Woman is born,
Whose brow no wimple shades yet, that shall make
My city please thee, blame it as they may.
Go then with this forewarning. If aught false
My whisper too implied, the event shall tell.
But say, if of a truth I see the man
Of that new lay the inventor, which begins

20. Bonagiunta Orbiciani of Lucca died after 1296. Was a poet, without originality, a servile imitator of the Troubadours. Dante mentions him in the *De Vulg. Eloq.*

23. Martin IV., Pope from 1281 to 1285. He was said to have been a great gourmand, and especially fond of eels caught in Lake Bolsena, which he caused to be drowned in white wine and then cooked.

25. *Muscadel* = *vernaccia* = a kind of white wine. Cary has confused the meaning, in using the word *cups*, if the above story is true.

29. Ubaldino degli Ubaldini of Pila, brother of Cardinal Ottaviano (*Hell*, x. 121) and of Ugolino d' Azzo (*Purg.* xiv. 107), and father of Archbishop Ruggieri (*Hell*, xxxiii. 15).

30. Bonifazio dei Fieschi, grandson of Pope Innocent IV., archbishop of Ravenna from 1274 till his death in 1295.

32. Marchese degli Rigogliosi of Forli. When his butler told him it was commonly reported in the city that he did nothing but drink, he is said to have answered: "Tell them that I am always thirsty."

36. Bonagiunta.

38. Bonagiunta murmurs the name of the lady who hereafter is to make Lucca pleasant to Dante. Her name is said to have been Gentucca Morla, wife of Cosciorino Fondora.

39. *There* = in the throat.

40. Alluding to the torments of hunger and thirst inflicted by divine justice.

45. Still unmarried. Only married women wore these wimples.

46. The *blame* refers to *Hell*, xxi. 36 ff.

49. "Art thou really that Dante who wrote the song," etc.

With 'Ladies, ye that con the lore of love.'"
To whom I thus: "Count of me but as one,
Who am the scribe of love; that, when he breathes,
Take up my pen, and, as he dictates, write."
"Brother!" said he, "the hindrance, which once held
The notary, with Guittone and myself,
Short of that new and sweeter style I hear,
Is now disclosed: I see how ye your plumes
Stretch, as the inditer guides them; which, no question,
Ours did not. He that seeks a grace beyond,
Sees not the distance parts one style from other."
And, as contented, here he held his peace.
Like as the birds, that winter near the Nile,
In squared regiment direct their course,
Then stretch themselves in file for speedier flight;
Thus all the tribe of spirits, as they turned
Their visage, faster fled, nimble alike
Through leanness and desire. And as a man,
Tired with the motion of a trotting steed,
Slacks pace, and stays behind his company,
Till his o'erbreathed lungs keep temperate time;
E'en so Forese let that holy crew
Proceed, behind them lingering at my side,
And saying: "When shall I again behold thee?"
"How long my life may last," said I, "I know not.
This know, how soon soever I return,
My wishes will before me have arrived:
Sithence the place, where I am set to live,
Is, day by day, more scooped of all its good;
And dismal ruin seems to threaten it."
"Go now," he cried: "lo! he, whose guilt is most
Passes before my vision, dragged at heels

51. "Donne, ch' avete intelletto d'amore," first line of a canzone in the *New Life*.

52. Before Dante all lyrical poetry in Italy had been but slavish imitations of the Troubadours. He was the first to introduce genuine feeling and individuality in love poetry.

56. *The notary* = Jacopo da Lentini, died about 1250. Guittone d' Arezzo, died in Florence 1294.

57. The Florentine school of poetry.

58. *Ye* = not only Dante, but Guido Cavalcanti, Lapo Gianni, and other poets of the Florentine school.

59. *Inditer* = love.

60. An obscure passage; the original is

"E qual più a *riguardar* oltre si mette,
Non vede più dall' uno all' altro stilo."

Instead of *riguardar* Cary reads *gradire* = to please. Norton adopts the first, and translates, "He who most sets himself to look further sees nothing more between one style and the other," which he explains as "He who seeks for other reason does not find it." The meaning of the whole passage is that the true poet must obey his own inspiration, and not follow others.

69. Wrong translation of

"E come l'uom che di trottare é lasso." =
"And as a man who is tired of running."

78. Florence.

81. Forese predicts the fate of his own brother Corso, chief of the Blacks, and principal cause of the evils of Florence. In 1308 he fled on horseback to escape the fury of his fellow-citizens, but falling from his horse and catching his foot in the stirrup, he was dragged along until his pursuers reached him and put him to death.

Of an infuriate beast. Toward the vale,
Where guilt hath no redemption, on it speeds,
Each step increasing swiftness on the last;
Until a blow it strikes, that leaveth him
A corse most vilely shattered. No long space
Those wheels have yet to roll," (therewith his eyes
Looked up to heaven,) "ere thou shalt plainly see
That which my words may not more plainly tell.
I quit thee: time is precious here: I lose
Too much, thus measuring my pace with thine."
As from a troop of well ranked chivalry,
One knight, more enterprising than the rest,
Pricks forth at gallop, eager to display
His prowess in the first encounter proved;
So parted he from us, with lengthened strides;
And left me on the way with those twain spirits,
Who were such mighty marshals of the world.
When he beyond us had so fled, mine eyes
No nearer reached him, than my thought his words;
The branches of another fruit, thick hung,
And blooming fresh, appeared. E'en as our steps
Turned thither; not far off, it rose to view.
Beneath it were a multitude, that raised
Their hands, and shouted forth I know not what
Unto the boughs; like greedy and fond brats,
That beg, and answer none obtain from him,
Of whom they beg; but more to draw them on,
He, at arm's length, the object of their wish
Above them holds aloft, and hides it not.
At length, as undeceived, they went their way:
And we approach the tree, whom vows and tears
Sue to in vain; the mighty tree. "Pass on,
And come not near. Stands higher up the wood,
Whereof Eve tasted: and from it was ta'en
This plant." Such sounds from 'midst the thickets came.
Whence I, with either bard, close to the side
That rose, passed forth beyond. "Remember," next
We heard, "those unblest creatures of the clouds,
How they their twyfold bosoms, overgorged,
Opposed in fight to Theseus: call to mind
The Hebrews, how, effeminate, they stooped

83. *Vale* = Hell.

88. *Wheels* = starry heavens. Not many years shall pass before Corso shall die as above.

99. *Marshals* = Virgil and Statius.

101. Dante dimly understood Forese's prophecy concerning Corso; in similar manner he now saw dimly his form disappearing in the distance.

115. *Wood* = tree of knowledge, which is in Earthly Paradise, on the summit of Purgatory.

120. The Centaurs, children of Ixion and the clouds, who, invited by the Lapithæ to the wedding of Pirithöus and Hippodamia, became intoxicated and attempted to carry off the bride. Ovid, *Met.* xii. 210 ff.

123. The story of Gideon. See Judges vii.

To ease their thirst; whence Gideon's ranks were thinned,
As he to Madian marched adown the hills."
  Thus near one border coasting, still we heard
The sins of gluttony, with woe erewhile
Reguerdoned. Then along the lonely path,
Once more at large, full thousand paces on
We travelled, each contemplative and mute.
  "Why pensive journey so ye three alone?"
Thus suddenly a voice exclaimed: whereat
I shook, as doth a scared and paltry beast;
Then raised my head, to look from whence it came.
  Was ne'er, in furnace, glass, or metal, seen
So bright and glowing red, as was the shape
I now beheld. "If ye desire to mount,"
He cried; "here must ye turn. This way he goes,
Who goes in quest of peace." His countenance
Had dazzled me; and to my guides I faced
Backward, like one who walks as sound directs.
  As when, to harbinger the dawn, springs up
On freshened wing the air of May, and breathes
Of fragrance, all impregned with herb and flowers;
E'en such a wind I felt upon my front
Blow gently, and the moving of a wing
Perceived, that, moving, shed ambrosial smell;
And then a voice: "Blessed are they, whom grace
Doth so illume, that appetite in them
Exhaleth no inordinate desire,
Still hungering as the rule of temperance wills."

CANTO XXV.

ARGUMENT.

Virgil and Statius clear up some doubts that have arisen in the mind of Dante from what he had just seen. They all arrive on the seventh and last cornice, where the sin of incontinence is purged in fire; and the spirits of those suffering therein are heard to record illustrious instances of chastity.

It was an hour, when he who climbs, had need
To walk uncrippled: for the sun had now
To Taurus the meridian circle left,
And to the Scorpion left the night. As one,
That makes no pause, but presses on his road,

148. "Blessed are they which do hunger and thirst after righteousness: for they shall be filled." Matt. v. 6.

3. The sun is in Aries; Taurus is the following sign, and if it is on the meridian it must be two hours after noon. The Scorpion is 180° distant from Taurus, hence must be on the meridian of the opposite hemisphere, in which it is now two hours after midnight.

Whate'er betide him, if some urgent need
Impel; so entered we upon our way,
One before other; for, but singly, none
That steep and narrow scale admits to climb.
E'en as the young stork lifteth up his wing
Through wish to fly, yet ventures not to quit
The nest, and drops it; so in me desire
Of questioning my guide arose, and fell,
Arriving even to the act that marks
A man prepared for speech. Him all our haste
Restrained not; but thus spake the sire beloved:
"Fear not to speed the shaft, that on thy lip
Stands trembling for its flight." Encouraged thus,
I straight began: "How there can leanness come,
Where is no want of nourishment to feed?"
"If thou," he answered, "hadst remembered thee,
How Meleager with the wasting brand
Wasted alike, by equal fires consumed;
This would not trouble thee: and hadst thou thought,
How in the mirror your reflected form
With mimic motion vibrates; what now seems
Hard, had appeared no harder than the pulp
Of summer-fruit mature. But that thy will
In certainty may find its full repose,
Lo Statius here! on him I call, and pray
That he would now be healer of thy wound."
"If, in thy presence, I unfold to him
The secrets of heaven's vengeance, let me plead
Thine own injunction to exculpate me."
So Statius answered, and forthwith began:
"Attend my words, O son, and in thy mind
Receive them; so shall they be light to clear
The doubt thou offer'st. Blood, concocted well,
Which by the thirsty veins is ne'er imbibed,
And rests as food superfluous, to be ta'en
From the replenished table, in the heart
Derives effectual virtue, that informs

14. His lips already began to move as if to speak, but his courage failed him.

17. *Speed the shaft* = *scocca* = shoot. This is a favorite figure with Dante for speech.

20. How can purely spiritual bodies suffer hunger?

22. Meleager slew his uncles, brothers of his mother, Althæa. The latter, seeking to avenge their death, cast into the fire the brand on which Meleager's life depended, and as the brand burnt up, his life ended. Ovid, *Met.* viii. 445 ff.

In similar manner an invisible power consumes these spiritual bodies in Purgatory.

25. These spiritual bodies are mirrors of the soul, of which they faithfully represent the state. Hence the fruitless desire for food is reflected in the emaciated bodies.

30. Since Statius is a Christian he can better explain God's dealings with the souls in Purgatory than Virgil, who is a pagan.

31. *Wound* = doubt.

38. In the following passage an interesting abstract is given of Dante's theory of the generation of the body and of its relation to the soul.

The several human limbs, as being that
Which passes through the veins itself to make them.
Yet more concocted it descends, where shame
Forbids to mention: and from thence distils
In natural vessels on another's blood.
There each unite together; one disposed
To endure, to act the other, through that power
Derived from whence it came; and being met,
It 'gins to work, coagulating first;
Then vivifies what its own substance made
Consist. With animation now endued,
The active virtue (differing from a plant
No further, than that this is on the way,
And at its limit that) continues yet
To operate, that now it moves, and feels,
As sea-sponge clinging to the rock: and there
Assumes the organic powers its seed conveyed.
This is the moment, son! at which the virtue,
That from the generating heart proceeds,
Is pliant and expansive; for each limb
Is in the heart by forgetful nature planned.
How babe of animal becomes, remains
For thy considering. At this point, more wise,
Than thou, hast erred, making the soul disjoined
From passive intellect, because he saw
No organ for the latter's use assigned.
"Open thy bosom to the truth that comes.
Know, soon as in the embryo, to the brain
Articulation is complete, then turns
The primal Mover with a smile of joy
On such great work of nature; and imbreathes
New spirit replete with virtue, that what here
Active it finds, to its own substance draws;
And forms an individual soul, that lives,
And feels, and bends reflective on itself.

50. From the heart, whence the blood comes.

54. The fœtus is now in the vegetative state, only differing from the plant in that the latter undergoes no further development, while the human body does.

58. The fœtus is now a zoöphyte.

60. *Virtue* = formative virtue (see line 42), which now begins to form the limbs of the human body.

64. Statius now explains how, from an animal, man (= *babe* = *fante*, from *fari*, to speak), endowed with a rational soul, is formed.

65. Averroës is here meant, who in his commentary on Aristotle says there are two intellectual principles, — one active, the other passive. The active intellect is impersonal, eternal, and separated from individuals; the passive intellect is transitory, and depends on the active. The logical conclusion of this doctrine is the denial of the immortality of the soul.

74. *New spirit* = rational soul, breathed into man by God directly. This new soul absorbs the vegetative and sensitive souls (corresponding to the vegetative and animal part of man), already there, and makes now *one* soul with three attributes, not three different souls.

76. *Lives, feels, and bends*, etc. = expresses the functions of the three attributes of the soul, — vegetative, sensitive, and intellectual.

And that thou less mayst marvel at the word,
Mark the sun's heat; how that to wine doth change,
Mixed with the moisture filtered through the vine.
"When Lachesis hath spun the thread, the soul
Takes with her both the human and divine,
Memory, intelligence, and will, in act
Far keener than before; the other powers
Inactive all and mute. No pause allowed,
In wondrous sort self-moving, to one strand
Of those, where the departed roam, she falls:
Here learns her destined path. Soon as the place
Receives her, round the plastic virtue beams,
Distinct as in the living limbs before:
And as the air, when saturate with showers,
The casual beam refracting, decks itself
With many a hue; so here the ambient air
Weareth that form, which influence of the soul
Imprints on it: and like the flame, that where
The fire moves, thither follows; so, henceforth
The new form on the spirit follows still:
Hence hath it semblance, and is shadow called,
With each sense, even to the sight, endued:
Hence speech is ours, hence laughter, tears, and sighs,
Which thou mayst oft have witnessed on the mount.
The obedient shadow fails not to present
Whatever varying passion moves within us.
And this the cause of what thou marvell'st at."
Now the last flexure of our way we reached;
And to the right hand turning other care
Awaits us. Here the rocky precipice
Hurls forth redundant flames; and from the rim
A blast up-blown, with forcible rebuff
Driveth them back, sequestered from its bound.
Behoved us, one by one, along the side,
That bordered on the void, to pass; and I
Feared on one hand the fire, on the other feared
Headlong to fall: when thus the instructor warned;
"Strict rein must in this place direct the eyes.

79. Cf. Cicero, *De Senectute*, —
"quæ, et succo terræ et colore solis augescens, prima est peracerba gustatu, deinde maturata dulcescit."

81. Statius now describes the state of the soul after the death of the body.

84. *The other powers* = those which belong to the body, and which, when the bodily organs are dead, remain inoperative.

86. The damned go to the river Acheron (*Hell*, iii.); the saved to the mouth of the Tiber (*Purg.* ii. 99, 100).

89. The formative virtue which exists in the soul (lines 42, 43) forms a shadow body of the circumambient air. Dante differs from Aquinas here, and probably adopted this theory because something of the sort was necessary in order to show his readers the various souls in Hell and Purgatory.

104. Here we have finally the answer to Dante's question, why spirits could be so emaciated.

105. *Flexure* = *tortura* = turn of the road = the seventh terrace, that of the licentious.

115. Lust comes to man through the eyes. So Propertius says, "Oculi sunt in amore duces."

A little swerving and the way is lost."
Then from the bosom of the burning mass,
"O God of mercy!" heard I sung, and felt
No less desire to turn. And when I saw
Spirits along the flame proceeding, I
Between their footsteps and mine own was fain
To share by turns my view. At the hymn's close
They shouted loud, "I do not know a man;"
Then in low voice again took up the strain;
Which once more ended, "To the wood," they cried,
"Ran Dian, and drave forth Callisto stung
With Cytherea's poison:" then returned
Unto their song; then many a pair extolled,
Who lived in virtue chastely and the bands
Of wedded love. Nor from that task, I ween,
Surcease they; whilesoe'er the scorching fire
Enclasps them. Of such skill appliance needs,
To medicine the wound that healeth last.

CANTO XXVI.

ARGUMENT.

The spirits wonder at seeing the shadow cast by the body of Dante on the flame as he passes it. This moves one of them to address him. It proves to be Guido Guinicelli, the Italian poet, who points out to him the spirit of Arnaut Daniel, the Provençal, with whom he also speaks.

WHILE singly thus along the rim we walked,
Oft the good master warned me: "Look thou well.
Avail it that I caution thee." The sun
Now all the western clime irradiate changed
From azure tinct to white; and, as I passed,
My passing shadow made the umbered flame
Burn ruddier. At so strange a sight I marked
That many a spirit marvelled on his way.
This bred occasion first to speak of me.
"He seems," said they, "no insubstantial frame:"
Then, to obtain what certainty they might,
Stretched towards me, careful not to overpass

118. Beginning of a hymn sung at matins on Saturday morning, and which contains a prayer for purity.

123. Words of the Virgin Mary to the angel Gabriel. Luke i. 34.

126. Callisto, seduced by Jupiter, was driven by Diana from her band, changed by Juno to a bear, and transferred by Jupiter to the sky, there to become the constellation *ursa major*.

133. Last of the seven P's.

8. Here, as elsewhere, the spirits notice that Dante is alive by the shadow he casts, and wonder at it.

The burning pale. "O thou! who followest
The others, haply not more slow than they,
But moved by reverence; answer me, who burn
In thirst and fire: nor I alone, but these
All for thine answer do more thirst, than doth
Indian or Æthiop for the cooling stream.
Tell us, how is it that thou makest thyself
A wall against the sun, as thou not yet
Into the inextricable toils of death
Hadst entered?" Thus spake one: and I had straight
Declared me, if attention had not turned
To new appearance. Meeting these, there came,
Midway the burning path, a crowd, on whom
Earnestly gazing, from each part I view
The shadows all press forward, severally
Each snatch a hasty kiss, and then away.
E'en so the emmets, 'mid their dusky troops,
Peer closely one at other, to spy out
Their mutual road perchance, and how they thrive.
That friendly greeting parted, ere dispatch
Of the first onward step, from either tribe
Loud clamor rises: those, who newly come,
Shout "Sodom and Gomorrah!" these, "The cow
Pasiphaë entered, that the beast she wooed
Might rush unto her luxury." Then as cranes,
That part towards the Riphæan mountains fly,
Part towards the Lybic sands, these to avoid
The ice, and those the sun; so hasteth off
One crowd, advances the other; and resume
Their first song, weeping, and their several shout.
Again drew near my side the very same,
Who had erewhile besought me; and their looks
Marked eagerness to listen. I, who twice
Their will had noted, spake: "O spirits! secure,
Whene'er the time may be, of peaceful end;
My limbs, nor crude, nor in mature old age,
Have I left yonder: here they bear me, fed
With blood, and sinew-strung. That I no more

14. "Not because thou art less anxious than they to reach heaven, but because thou considerest them greater than thyself."

22. *One* = Guido Guinicelli. See line 83.

25. The souls of the sinners are here divided into two bands, — the licentious and those who sin against nature. As the Panders and Seducers in the first Malabolgia (*Hell*, xviii.), they move in opposite directions.

29. *Emmets* = ants.

35. The new-comers give examples of unnatural lust. Cf. Genesis xviii., xix., and *Hell*, xi.

36. Pasiphaë was wife of Minos, and mother of the Minotaur, "the infamy of Crete."

38. Vague expression for mountains in the extreme north.

42. *First song* = "O God of Mercy." See Canto xxv. 118.

Several shout = the examples of Chastity (*Ibid.* 123 ff.).

48. Dante being thirty-five was neither young nor old.

May live in blindness, hence I tend aloft.
There is a dame on high, who wins for us
This grace, by which my mortal through your realm
I bear. But may your utmost wish soon meet
Such full fruition, that the orb of heaven,
Fullest of love, and of most ample space,
Receive you; as ye tell (upon my page
Henceforth to stand recorded) who ye are;
And what this multitude, that at your backs
Have past behind us." As one, mountain-bred,
Rugged and clownish, if some city's walls
He chance to enter, round him stares agape,
Confounded and struck dumb; e'en such appeared
Each spirit. But when rid of that amaze,
(Not long the inmate of a noble heart,)
He, who before had questioned, thus resumed:
"O blessed! who, for death preparing, takest
Experience of our limits, in thy bark;
Their crime, who not with us proceed, was that
For which, as he did triumph, Cæsar heard
The shout of 'queen,' to taunt him. Hence their cry
Of 'Sodom,' as they parted; to rebuke
Themselves, and aid the burning by their shame.
Our sinning was Hermaphrodite: but we,
Because the law of human kind we broke,
Following like beasts our vile concupiscence,
Hence parting from them, to our own disgrace
Record the name of her, by whom the beast
In bestial tire was acted. Now our deeds
Thou know'st, and how we sinned. If thou by name
Wouldst haply know us, time permits not now
To tell so much, nor can I. Of myself
Learn what thou wishest. Guinicelli I;
Who having truly sorrowed ere my last,
Already cleanse me." With such pious joy,
As the two sons upon their mother gazed
From sad Lycurgus rescued; such my joy

51. *Blindness* = sin.

52. The Virgin Mary.

55. The Empyrean, where the souls have their seat in the celestial rose. See *Par.* xxx. 39 ff.

66. *He* = Guinicelli. See lines 13 ff.

67. *Takest experience*, etc. = *imbarche* = figurative for "to gain." Dante is gaining experience of Purgatory in order to be saved after death.

69. The crime of those who go in the opposite direction.

70. Cf. Suetonius, *J. Cæsar*, 49.

74. *Hermaphrodite* here = excess of natural lust, in contradistinction to bestiality, which is the sin of the group going in the opposite direction.

78. *Her* = Pasiphaë.

83. Guido Guinicelli, celebrated poet of Bologna, died in exile in 1276. Dante in the *De Vulg. Eloq.* calls him "maximus," and in the *Convito*, "nobile." See also *Purg.* xi. 96.

87. King of Nemea. He was sad on account of the death of his child, left by Hypsipile in the grass when she went to show the army of the seven kings marching against Thebes the stream of Langia (*Purg.* xxii. 110). She was about to be killed when her two sons, Thoas and Eume-

(Save that I more repressed it) when I heard
From his own lips the name of him pronounced,
Who was a father to me, and to those
My betters, who have ever used the sweet
And pleasant rhymes of love. So naught I heard
Nor spake; but long time thoughtfully I went
Gazing on him; and, only for the fire,
Approached not nearer. When my eyes were fed
By looking on him; with such solemn pledge,
As forces credence, I devoted me
Unto his service wholly. In reply
He thus bespake me: "What from thee I hear
Is graved so deeply on my mind, the waves
Of Lethe shall not wash it off, nor make
A whit less lively. But as now thy oath
Has sealed the truth, declare what cause impels
That love, which both thy looks and speech bewray."
"Those dulcet lays," I answered; "which, as long
As of our tongue the beauty does not fade,
Shall make us love the very ink that traced them."
"Brother!" he cried, and pointed at the shade
Before him, "there is one, whose mother speech
Doth owe to him a fairer ornament.
He in love ditties, and the tales of prose,
Without a rival stands; and lets the fools
Talk on, who think the songster of Limoges
O'ertops him. Rumor and the popular voice
They look to, more than truth; and so confirm
Opinion, ere by art or reason taught.
Thus many of the elder time cried up
Guittone, giving him the prize, till truth
By strength of numbers vanquished. If thou own
So ample privilege, as to have gained
Free entrance to the cloister, whereof Christ
Is Abbot of the college; say to him
One paternoster for me, far as needs
For dwellers in this world, where power to sin

nius, found and recognized her, just in time to save her life. See Statius, *Theb.* v. 721 ff.

90. Father in the art of poetry.

104. "What is the cause of thy love for me, which thou hast just shown so plainly?" See lines 95 ff.

109. This is Arnaut Daniel, a Provençal poet, who flourished toward the end of the twelfth century. Dante refers to him again in the *De Vulg. Eloq.* His high opinion of him is not shared by modern critics. See Diez, *Leben und Werke der Troubadours*, 279 ff.

113. Girault de Berneil, of Limoges, flourished toward the end of the twelfth and the beginning of the thirteenth centuries. He was called by his contemporaries "Master of the Troubadours."

118. Guittone of Arezzo. See *Purg.* xxiv. 56.

119. The number of those who now see the truth is greater than that of the ancients, who did not see it, in regard to the true value of Guittone.

121. Paradise.

123. *Far as needs* = far as to the words, "Lead us not into temptation." See *Purg.* xi. 23.

No longer tempts us." Haply to make way
For one that followed next, when that was said,
He vanished through the fire, as through the wave
A fish, that glances diving to the deep.
I, to the spirit he had shown me, drew
A little onward, and besought his name,
For which my heart, I said, kept gracious room.
He frankly thus began: "Thy courtesy
So wins on me, I have nor power nor will
To hide me. I am Arnaut; and with songs,
Sorely waymenting for my folly past,
Thorough this ford of fire I wade, and see
The day, I hope for, smiling in my view.
I pray ye by the worth that guides ye up
Unto the summit of the scale, in time
Remember ye my sufferings." With such words
He disappeared in the refining flame.

CANTO XXVII.

ARGUMENT.

An angel sends them forward through the fire to the last ascent, which leads to the earthly Paradise, situated on the summit of the mountain. They have not proceeded many steps on their way upward, when the fall of night hinders them from going further; and our Poet, who has lain down with Virgil and Statius to rest, beholds in a dream two females, figuring the active and contemplative life. With the return of morning, they reach the height; and here Virgil gives Dante full liberty to use his own pleasure and judgment in the choice of his way, till he shall meet with Beatrice.

Now was the sun so stationed, as when first
His early radiance quivers on the heights,
Where streamed his Maker's blood; while Libra hangs
Above Hesperian Ebro; and new fires,
Meridian, flash on Ganges' yellow tide.
So day was sinking, when the angel of God

129. Arnaut Daniel.

132. Dante lets Arnaut here speak in his own language, —

"Tan m' abelis vostre cortes deman
Qu' ieu no-m puesc, ni-m vueil a vos cobrire.
Ieu sui Arnaut, que plor e vau cantan,
Car, sitot vei la passada folor,
Eu vei jausen lo jorn, qu' esper, denan.
Ara vos prec, per aquella valor
Que us guida al som de l' escalina,
Sovegna vos a temps de ma dolor."

139. *Scale* = stair = Purgatory.

1. At Jerusalem it was dawn, in Spain midnight, and in India noonday, while it was sunset in Purgatory.

It will be remembered that Dante places Spain 90° west, and the Ganges 90° east of Jerusalem, while Purgatory is in the antipodes. See *Purg.* ii. 1 ff.

3. Libra is opposite to Aries, in which sign the sun now is.

4. *Ebro* = a river in Spain, the Latin *Iberus.*

Appeared before us. Joy was in his mien.
Forth of the flame he stood upon the brink;
And with a voice, whose lively clearness far
Surpassed our human, "Blessed are the pure
In heart," he sang: then near him as we came,
"Go ye not further, holy spirits!" he cried,
"Ere the fire pierce you: enter in; and list
Attentive to the song ye hear from thence."
I, when I heard his saying, was as one
Laid in the Grave. My hands together clasped,
And upward stretching, on the fire I looked;
And busy fancy conjured up the forms
Erewhile beheld alive consumed in flames.
The escorting spirits turned with gentle looks
Toward me; and the Mantuan spake: "My son,
Here torment thou mayst feel, but canst not death.
Remember thee, remember thee, if I
Safe e'en on Geryon brought thee; now I come
More near to God, wilt thou not trust me now?
Of this be sure; though in its womb that flame
A thousand years contained thee, from thy head
No hair should perish. If thou doubt my truth,
Approach; and with thy hands thy vesture's hem
Stretch forth, and for thyself confirm belief.
Lay now all fear, oh! lay all fear aside.
Turn hither, and come onward undismayed."
I still, though conscience urged, no step advanced.
When still he saw me fixed and obstinate,
Somewhat disturbed he cried: "Mark now, my son,
From Beatrice thou art by this wall
Divided." As at Thisbe's name the eye
Of Pyramus was opened, (when life ebbed
Fast from his veins,) and took one parting glance,
While vermeil dyed the mulberry; thus I turned
To my sage guide, relenting, when I heard
The name that springs forever in my breast.
He shook his forehead; and, "How long," he said,
"Linger we now?" then smiled, as one would smile
Upon a child that eyes the fruit and yields.
Into the fire before me then he walked;
And Statius, who erewhile no little space
Had parted us, he prayed to come behind.
I would have cast me into molten glass

10. Matt. v. 8.

24. Cf. *Hell*, xvii. 75 ff.

37. The story of these lovers is well known. Thisbe, arriving first at the tomb of Ninus (in Babylon), where she had given a rendezvous to Pyramus, fled from a lion and dropped her veil. Pyramus thought her dead and killed himself, and his blood, sprinkling a mulberry tree, turned its berries from white to red. Ovid, *Met.* iv. 55 ff.

42. Beatrice.

To cool me, when I entered; so intense
Raged the conflagrant mass. The sire beloved,
To comfort me, as he proceeded, still
Of Beatrice talked. "Her eyes," saith he,
"E'en now I seem to view." From the other side
A voice, that sang, did guide us; and the voice
Following, with heedful ear, we issued forth,
There where the path led upward. "Come," we heard,
"Come, blessed of my Father." Such the sounds,
That hailed us from within a light, which shone
So radiant, I could not endure the view.
"The sun," it added, "hastes: and evening comes.
Delay not: ere the western sky is hung
With blackness, strive ye for the pass." Our way
Upright within the rock arose, and faced
Such part of heaven, that from before my steps
The beams were shrouded of the sinking sun.
Nor many stairs were overpast, when now
By fading of the shadow we perceived
The sun behind us couched; and ere one face
Of darkness o'er its measureless expanse
Involved the horizon, and the night her lot
Held individual, each of us had made
A stair his pallet; not that will, but power,
Had failed us, by the nature of that mount
Forbidden further travel. As the goats,
That late have skipt and wantoned rapidly
Upon the craggy cliffs, ere they had ta'en
Their supper on the herb, now silent lie
And ruminate beneath the umbrage brown,
While noonday rages; and the goatherd leans
Upon his staff, and leaning watches them:
And as the swain, that lodges out all night
In quiet by his flock, lest beast of prey
Disperse them: even so all three abode,
I as a goat, and as the shepherds they,
Close pent on either side by shelving rock.
A little glimpse of sky was seen above;
Yet by that little I beheld the stars,
In magnitude and lustre shining forth
With more than wonted glory. As I lay,

58. Matt. xxv. 34.

65. Towards the east. Dante having the sun behind him throws a shadow ahead.

71. Cary's language here is very obscure; it is probable he did not clearly understand the original, —

"E pria che in tutte le sue parti immense
Fosse orizzonte fatto d' un aspetto,
E notte avesse tutte sue dispense," =

"And before the horizon in all its immense parts had been made of one aspect, and night had all her dispensations." *Dispensations* here = *distributions; i.e.* night had distributed its darkness on all sides.

74. Cf. *Purg.* vii. 49 ff.

89. The stars were larger and clearer, on account of the altitude of Purgatory and of the purity of the air, or ether.

Gazing on them, and in that fit of musing,
Sleep overcame me, sleep, that bringeth oft
Tidings of future hap. About the hour,
As I believe, when Venus from the east
First lightened on the mountain, she whose orb
Seems alway glowing with the fire of love,
A lady young and beautiful, I dreamed,
Was passing o'er a lea; and, as she came,
Methought I saw her ever and anon
Bending to cull the flowers; and thus she sang:
"Know ye, whoever of my name would ask,
That I am Leah: for my brow to weave
A garland, these fair hands unwearied ply.
To please me at the crystal mirror, here
I deck me. But my sister Rachel, she
Before her glass abides the livelong day,
Her radiant eyes beholding, charmed no less,
Than I with this delightful task. Her joy
In contemplation, as in labor mine."
And now as glimmering dawn appeared, that breaks
More welcome to the pilgrim still, as he
Sojourns less distant on his homeward way,
Darkness from all sides fled, and with it fled
My slumber; whence I rose, and saw my guide
Already risen. "That delicious fruit,
Which through so many a branch the zealous care
Of mortals roams in quest of, shall this day
Appease thy hunger." Such the words I heard
From Virgil's lip; and never greeting heard,
So pleasant as the sounds. Within me straight
Desire so grew upon desire to mount,
Thenceforward at each step I felt the wings
Increasing for my flight. When we had run
O'er all the ladder to its topmost round,
As there we stood, on me the Mantuan fixed
His eyes, and thus he spake: "Both fires, my son,
The temporal and eternal, thou hast seen;
And art arrived, where of itself my ken
No further reaches. I, with skill and art,
Thus far have drawn thee. Now thy pleasure take

92. Another allusion to the belief that dreams before dawn are more likely to come true. Cf. *Hell*, xxvi. 7, and *Purg.* ix. 14 ff.

102. Leah and Rachel are symbolical of the active and the contemplative life.

104. I adorn myself here with good works, in order to have greater joy when I see God (the "mirror") face to face.

106. *Glass* = God.

115. *Fruit* = *pome* = apple. Symbol of the highest good — or God — in whom alone true happiness can be found. Dante is now about to enter the Earthly Paradise.

126. *Both fires* = Hell and Purgatory.

128. To the Earthly Paradise. Virgil = human reason, and can go no further; divine reason, or grace (= Beatrice), must now be Dante's guide.

130. The soul, being purged from sin and rendered pure, can follow its own inclinations,

For guide. Thou hast o'ercome the steeper way,
O'ercome the straiter. Lo! the sun, that darts
His beam upon thy forehead: lo! the herb,
The arborets and flowers, which of itself
This land pours forth profuse. Till those bright eyes
With gladness come, which, weeping, made me haste
To succor thee, thou mayst or seat thee down,
Or wander where thou wilt. Expect no more
Sanction of warning voice or sign from me,
Free of thy own arbitrement to choose,
Discreet, judicious. To distrust thy sense
Were henceforth error. I invest thee then
With crown and mitre, sovereign o'er thyself."

CANTO XXVIII.

ARGUMENT.

Dante wanders through the forest of the earthly Paradise, till he is stopped by a stream, on the other side of which he beholds a fair lady, culling flowers. He speaks to her; and she, in reply, explains to him certain things touching the nature of that place, and tells him that the water, which flows between them, is here called Lethe, and in another place has the name of Eunoe.

THROUGH that celestial forest, whose thick shade
With lively greenness the new-springing day
Attempered, eager now to roam, and search
Its limits round, forthwith I left the bank;
Along the champaign leisurely my way
Pursuing, o'er the ground, that on all sides
Delicious odor breathed. A pleasant air,
That intermitted never, never veered,
Smote on my temples, gently, as a wind
Of softest influence: at which the sprays,
Obedient all, leaned trembling to that part
Where first the holy mountain casts his shade;
Yet were not so disordered, but that still

which now, unhindered by sin, will lead him directly to God.

133. "In alium campum transit amœnissimum. Ipse vero campus splendibus, suavis ac decorus quantæ magnitudinis, quantæ gloriæ, quantæque sit pulchritudinis, nulla lingua, nullusque sermo, potest enarrare: plenus est enim omni jucunditate, et gaudio, et lætitia. Ibi liliorum, et rosarum odor, ibi odoramentorum omnium redolet fragrantia, ibi mannæ, omniumque eternarum deliciarum redundat abundantia. In hujus campi medio paradisus est." *Alberici Visio*, § 20.

135. Beatrice.

143. Dante, as well as all souls who have gone through Purgatory, have no longer any need of the double authority, temporal and spiritual (which is necessary on earth), and is now in a certain sense his own emperor and Pope.

1. Toward the west. The reason for this is given later in lines 106 ff.

Upon their top the feathered quiristers
Applied their wonted art, and with full joy
Welcomed those hours of prime, and warbled shrill
Amid the leaves, that to their jocund lays
Kept tenor; even as from branch to branch,
Along the piny forests on the shore
Of Chiassi, rolls the gathering melody,
When Eolus hath from his cavern loosed
The dripping south. Already had my steps,
Though slow, so far into that ancient wood
Transported me, I could not ken the place
Where I had entered; when, behold! my path
Was bounded by a rill, which, to the left,
With little rippling waters bent the grass
That issued from its brink. On earth no wave,
How clean soe'er, that would not seem to have
Some mixture in itself, compared with this,
Transpicuous clear; yet darkly on it rolled,
Darkly beneath perpetual gloom, which ne'er
Admits or sun or moon-light there to shine.
My feet advanced not; but my wondering eyes
Passed onward, o'er the streamlet, to survey
The tender may-bloom, flushed through many a hue,
In prodigal variety: and there,
As object, rising suddenly to view,
That from our bosom every thought beside
With the rare marvel chases, I beheld
A lady all alone, who, singing, went,
And culling flower from flower, wherewith her way
Was all o'er painted. "Lady beautiful!
Thou, who (if looks, that use to speak the heart,
Are worthy of our trust) with love's own beam
Dost warm thee," thus to her my speech I framed;
"Ah! please thee hither towards the streamlet bend
Thy steps so near, that I may list thy song.

14. *Feathered quiristers* is a weakening of the original *augelletti* = little birds. The breeze was not strong enough to disturb the birds which sang their morning song on the tree tops.

16. *Hours of prime* = *ore prime.* Longfellow and Philalethes also accept this reading, but Scartazzini, Bianchi, Fraticelli, Moore, and Norton read *ôre prime* = early breezes.

18. *Tenor* = *bordone* = bass. Norton and Longfellow translate "burden," Philalethes, "Grundbegleitung."

20. A vast pine forest situated on the Adriatic, near Ravenna, partly occupying the site of the ancient Roman harbor of Classe.

21. God of the winds, which he confined in a cavern: —

"Hic vasto rex Æolus antro
Luctantes ventos tempestatesque sonoras
Imperio premit ac vinclis et carcere frenat."
Æn. i. 52–54.

22. *Dripping south* in the original = *Scirocco* = an oppressive, relaxing wind from the Libyan deserts, chiefly experienced in Italy, Malta, and Sicily.

41. This lady is Matilda, as she is called in Canto xxxiii. 119. Allegorically she is variously said to stand for true ecclesiastical guidance, love for the church, the active life, etc. Some claim that Dante had in mind the famous Countess Matilda of Tuscany, but this is doubtful.

45. *Love* = divine love.

Beholding thee and this fair place, methinks,
I call to mind where wandered and how looked
Proserpine, in that season, when her child
The mother lost, and she the bloomy spring."
As when a lady, turning in the dance,
Doth foot it featly, and advances scarce
One step before the other to the ground;
Over the yellow and vermilion flowers
Thus turned she at my suit, most maiden-like
Veiling her sober eyes; and came so near,
That I distinctly caught the dulcet sound.
Arriving where the limpid waters now
Laved the green sward, her eyes she deigned to raise,
That shot such splendor on me, as I ween
Ne'er glanced from Cytherea's, when her son
Had sped his keenest weapon to her heart.
Upon the opposite bank she stood and smiled;
As through her graceful fingers shifted still
The intermingling dyes, which without seed
That lofty land unbosoms. By the stream
Three paces only were we sundered: yet,
The Hellespont, where Xerxes passed it o'er,
(A curb forever to the pride of man,)
Was by Leander not more hateful held
For floating, with inhospitable wave,
'Twixt Sestus and Abydos, than by me
That flood, because it gave no passage thence.
"Strangers ye come; and haply in this place,
That cradled human nature in her birth,
Wondering, ye not without suspicion view
My smiles: but that sweet strain of psalmody,
'Thou, Lord! hast made me glad,' will give ye light,
Which may uncloud your minds. And thou, who stand'st
The foremost, and didst make thy suit to me,
Say if aught else thou wish to hear: for I
Came prompt to answer every doubt of thine."
She spake; and I replied: "I know not how

51. Daughter of Jupiter and Ceres. Carried off by Pluto, she became Queen of the Infernal Regions. See Ovid, *Met.* v. 385 ff.

63. Venus, accidentally wounded by her own son, Cupid, fell passionately in love with Adonis. *Ovid*, *Met.* x. 525 ff.

70. Xerxes passed over the Hellespont with an enormous army, in order to invade Greece; but being defeated at the battle of Salamis, he recrossed it in a small fishing-boat. This story of the vicissitudes of fortune, says Dante, should keep all men humble.

72. Leander was a young Greek of Abydos, on the Hellespont, who had to swim across the strait in order to visit his beloved Hero, who lived at Sestos, on the opposite shore. He was finally drowned. Like Pyramus and Thisbe, Hero and Leander have become proverbial as lovers.

80. "For thou, Lord, hast made me glad through thy work; I will triumph in the works of thy hands." Ps. xcii. 4.

Ruskin has an interesting discussion of this passage in his *Modern Painters*, iii. 14.

81. *Thou* = Dante.

85. Dante's doubt is as follows: Statius has

To reconcile this wave, and rustling sound
Of forest leaves, with what I late have heard
Of opposite report." She answering thus:
"I will unfold the cause, whence that proceeds,
Which makes thee wonder; and so purge the cloud
That hath enwrapt thee. The First Good, whose joy
Is only in himself, created man,
For happiness; and gave this goodly place,
His pledge and earnest of eternal peace.
Favored thus highly, through his own defect
He fell; and here made short sojourn; he fell,
And, for the bitterness of sorrow, changed
Laughter unblamed and ever-new delight.
That vapors none, exhaled from earth beneath,
Or from the waters, (which, wherever heat
Attracts them, follow,) might ascend thus far
To vex man's peaceful state, this mountain rose
So high toward the heaven, nor fears the rage
Of elements contending; from that part
Exempted, where the gate his limit bars.
Because the circumambient air, throughout,
With its first impulse circles still, unless
Aught interpose to check or thwart its course;
Upon the summit, which on every side
To visitation of the impassive air
Is open, doth that motion strike, and makes
Beneath its sway the umbrageous wood resound:
And in the shaken plant such power resides,
That it impregnates with its efficacy
The voyaging breeze, upon whose subtle plume
That, wafted, flies abroad; and the other land,
Receiving, (as 't is worthy in itself,
Or in the clime, that warms it,) doth conceive;
And from its womb produces many a tree
Of various virtue. This when thou hast heard,
The marvel ceases, if in yonder earth

told him (*Purg.* xxi. 45 ff.) that there are no atmospheric changes above the Gate of Purgatory; yet here he hears the wind blowing among the leaves and sees the water flowing, — both phenomena due to natural causes.

91. God.

95. *Defect* = Adam's sin of disobedience.

105. Gate of Purgatory.

106. The translation of this passage is not so clear as the original. Matilda explains the origin of the breeze as follows: The earth being fixed, and all the heavens revolving from east to west, with the Primum Mobile, the *aer vivo* (the living air) revolves with them, and meeting the trees of Earthly Paradise, bends their leaves toward the west.

107. *First impulse* = Primum Mobile.

113. The seeds of the trees are carried by the wind to the other (inhabited) parts of the globe, and these produce the plants which apparently grow spontaneously. See line 122.

116. *That* = *efficacy* (in line 114); the original = *virtute* = the power in plants to reproduce their kind.

The other land = the northern, inhabited hemisphere.

117. If the soil is fruitful and the climate favorable, the seed borne by the winds will germinate

Some plant, without apparent seed, be found
To fix its fibrous stem. And further learn,
That with prolific foison of all seeds
This holy plain is filled, and in itself
Bears fruit that ne'er was plucked on other soil.
"The water, thou behold'st, springs not from vein,
Restored by vapor, that the cold converts;
As stream that intermittently repairs
And spends his pulse of life; but issues forth
From fountain, solid, undecaying, sure:
And, by the will omnific, full supply
Feeds whatsoe'er on either side it pours;
On this, devolved with power to take away
Remembrance of offence; on that, to bring
Remembrance back of every good deed done.
From whence its name of Lethe on this part;
On the other, Eunoe: both of which must first
Be tasted, ere it work; the last exceeding
All flavors else. Albeit thy thirst may now
Be well contended, if I here break off,
No more revealing; yet a corollary
I freely give beside: nor deem my words
Less grateful to thee, if they somewhat pass
The stretch of promise. They, whose verse of yore
The golden age recorded and its bliss,
On the Parnassian mountain, of this place
Perhaps had dreamed. Here was man guiltless; here
Perpetual spring, and every fruit; and this
The far-famed nectar." Turning to the bards,
When she had ceased, I noted in their looks
A smile at her conclusion; then my face
Again directed to the lovely dame.

124. *Foison* = abundance. The word is not in the original and is used here to fill out the line.

127. Having explained the origin of the breeze, Matilda now says that the stream seen by Dante is not the result of condensed vapors, rain, etc., but is due to the direct creation of God.

137. Lethe was placed by the ancients in Hades.

138. Lethe brings forgetfulness of sin; Eunoe brings the joyful consciousness of God's forgiveness.

140. *Thirst* = desire for knowledge.

142. "I will more than answer thy question."

147. Parnassus, a mountain ridge eighty-three miles northwest of Athens. It was celebrated as the haunt of Apollo and the muses, and hence as the seat of music and poetry.

149. "Ver erat æternum, placidique tepentibus auris
Mulcebant zephyri natos sine semine flores.
. . . . . .
Flumina jam lactis, jam flumina nectaris ibant."

Ovid, Met. i. 107 ff.

152. Statius and Virgil smiled because Matilda had referred to the ancient poets, and hence to their own poetic fancies.

CANTO XXIX.

ARGUMENT.

The lady, who in a following Canto is called Matilda, moves along the side of the stream in a contrary direction to the current, and Dante keeps equal pace with her on the opposite bank. A marvellous sight, preceded by music, appears in view, representing the triumph of the Church.

SINGING, as if enamoured, she resumed
And closed the song, with "Blessed they whose sins
Are covered." Like the wood-nymphs then, that tripped
Singly across the sylvan shadows; one
Eager to view, and one to escape the sun;
So moved she on, against the current, up
The verdant rivage. I, her mincing step
Observing, with as tardy step pursued.
Between us not an hundred paces trod,
The bank, on each side bending equally,
Gave me to face the orient. Nor our way
Far onward brought us, when to me at once
She turned, and cried: "My brother! look, and hearken."
And lo! a sudden lustre ran across
Through the great forest on all parts, so bright,
I doubted whether lightening were abroad;
But that, expiring ever in the spleen
That doth unfold it, and this during still,
And waxing still in splendor, made me question
What it might be: and a sweet melody
Ran through the luminous air. Then did I chide,
With warrantable zeal, the hardihood
Of our first parent; for that there, where earth
Stood in obedience to the heavens, she only,
Woman, the creature of an hour, endured not
Restraint of any veil, which she had borne
Devoutly, joys, ineffable as these,
Had from the first, and long time since, been mine.
While, through that wilderness of primy sweets

2. "Blessed is he whose transgression is forgiven, whose sin in covered." Psalms xxxii. 1.

3. *Tripped* = *givan* = were wont to go.

7. *Rivage* = *riva* = bank.

9. *Trod* here is used absolutely, *i.e.* we together had not yet trod a hundred paces, when, etc.

17. *That* = lightning. Cary uses *spleen* here in its obsolete sense of "sudden motion." The original is more simple.

"Ma perchè il balenar, come vien, resta," = "But because the lightning ceases just (as suddenly) as it comes."

18. *This* = *sudden lustre* (in line 14).

23. *First parent* = Eve, as it is in the original.

28. Were it not for Eve's sin, Dante, as well as all mankind, would have lived in Earthly Paradise from his birth up.

29. *Primy sweets* is not a very happy translation of *primizie* = first fruits of the joys of Paradise.

That never fade, suspense I walked, and yet
Expectant of beatitude more high;
Before us, like a blazing fire, the air
Under the green boughs glowed; and, for a song,
Distinct the sound of melody was heard.
O ye thrice holy virgins! for your sakes
If e'er I suffered hunger, cold, and watching,
Occasion calls on me to crave your bounty.
Now through my breast let Helicon his stream
Pour copious, and Urania with her choir
Arise to aid me; while the verse unfolds
Things, that do almost mock the grasp of thought.
Onward a space, what seemed seven trees of gold
The intervening distance to mine eye
Falsely presented; but, when I was come
So near them, that no lineament was lost
Of those, with which a doubtful object, seen
Remotely, plays on the misdeeming sense;
Then did the faculty, that ministers
Discourse to reason, these for tapers of gold
Distinguish; and i' the singing trace the sound
"Hosanna." Above, their beauteous garniture
Flamed with more ample lustre, than the moon
Through cloudless sky at midnight, in her noon.
I turned me, full of wonder, to my guide;
And he did answer with a countenance
Charged with no less amazement: whence my view
Reverted to those lofty things, which came
So slowly moving towards us, that the bride
Would have outstript them on her bridal day.
The lady called aloud: "Why thus yet burns
Affection in thee for these living lights,

30. *Suspense* = *sospeso* = full of wonder.

35. He invokes the Muses.

36. In *Paradise* (xxv. 3 ff.), Dante says that his "sacred poem" has made him lean for many years.

38. Helicon, a mountain-range in Bœotia, celebrated as the abode of the Muses. It contained the fountains of Aganippe and Hippocrene.

39. Muse of Astronomy, invoked by Dante because now he is about to sing of celestial things.

45. This passage is ambiguous in translation. The *obbietto comun*, translated by Cary *doubtful object*, is a technical term, meaning those things which different objects have in common when seen at a distance. At first the Poet could not distinguish the candlesticks from trees, but as they approached, the perceptive faculty (line 48) showed what they really were. In similar manner, in the "sweet melody" (line 20) he could distinguish the word "Hosanna."

49. See Rev. i. 12. The commentators are not agreed whether the seven sacraments of the Church, or the seven gifts of the Spirit, are intended. In his *Convito*, the Poet says: "Because these gifts proceed from ineffable charity, and divine charity is appropriated to the Holy Spirit, hence, also, it is that they are called gifts of the Holy Spirit, the which, as Isaiah distinguishes them, are seven."

51. The upper part of the candlesticks shone more brightly than the moon in its most brilliant phase.

56. Virgil, being a pagan, was no less ignorant than Dante as to the meaning of this wonderful sight.

And dost not look on that which follows them?"
I straightway marked a tribe behind them walk,
As if attendant on their leaders, clothed
With raiment of such whiteness, as on earth
Was never. On my left, the watery gleam
Borrowed, and gave me back, when there I looked,
As in a mirror, my left side portrayed.
When I had chosen on the river's edge
Such station, that the distance of the stream
Alone did separate me; there I stayed
My steps for clearer prospect, and beheld
The flames go onward, leaving, as they went,
The air behind them painted as with trail
Of liveliest pencils; so distinct were marked
All those seven listed colors, whence the sun
Maketh his bow, and Cynthia her zone.
These streaming gonfalons did flow beyond
My vision; and ten paces, as I guess,
Parted the outermost. Beneath a sky
So beautiful, came four and twenty elders,
By two and two, with flower-de-luces crowned.
All sang one song: "Blessed be thou among
The daughters of Adam! and thy loveliness
Blessed forever!" After that the flowers,
And the fresh herblets, on the opposite brink,
Were free from that elected race; as light
In heaven doth second light, came after them
Four animals, each crowned with verdurous leaf.
With six wings each was plumed; the plumage full
Of eyes; and the eyes of Argus would be such,
Were they endued with life. Reader! more rhymes
I will not waste in shadowing forth their form:
For other need so straitens, that in this
I may not give my bounty room. But read
Ezekiel; for he paints them, from the north
How he beheld them come by Chebar's flood,
In whirlwind, cloud, and fire; and even such

63. *Tribe* = the twenty-four elders in line 81.

76. The colors of the rainbow.

77. *Zone* = the halo around the moon.

78. *Gonfalons* = *ostendali* = banners. They streamed back far as eye could see, and the distance between the two outer ones was ten paces.

81. Symbols of the books of the Old Testament. Cf. Rev. iv. 4: "And round the throne were four and twenty seats: and upon the seats I saw four and twenty elders sitting, clothed in white raiment."

82. The lilies (*flower-de-luces*) stand here for Faith.

83. The words of Elizabeth to the Virgin Mary. See Luke i. 42.

87. As in the apparent motion of the heavens one star follows another.

89. Personification of the four Gospels. Dante follows Ezekiel (i. 6) in the description of these beasts, except as to the wings, — giving them six and not four, and thus agreeing with John (Rev. iv. 8).

94. He must hurry on to more important subjects.

As thou shalt find them charactered by him,
Here were they; save as to the pennons: there,
From him departing, John accords with me.
The space, surrounded by the four, enclosed
A car triumphal: on two wheels it came,
Drawn at a Griffon's neck; and he above
Stretched either wing uplifted, 'tween the midst
And the three listed hues, on each side, three;
So that the wings did cleave or injure none;
And out of sight they rose. The members, far
As he was bird, were golden; white the rest,
With vermeil interveined. So beautiful
A car, in Rome, ne'er graced Augustus' pomp,
Or Africanus': e'en the sun's itself
Were poor to this; that chariot of the sun,
Erroneous, which in blazing ruin fell
At Tellus' prayer devout, by the just doom
Mysterious of all-seeing Jove. Three nymphs,
At the right wheel, came circling in smooth dance:
The one so ruddy, that her form had scarce
Been known within a furnace of clear flame;
The next did look, as if the flesh and bones
Were emerald; snow new-fallen seemed the third.
Now seemed the white to lead, the ruddy now;
And from her song who led, the others took
Their measure, swift or slow. At the other wheel,
A band quaternion, each in purple clad,
Advanced with festal step, as, of them, one
The rest conducted; one, upon whose front
Three eyes were seen. In rear of all this group,
Two old men I beheld, dissimilar
In raiment, but in port and gesture like,
Solid and mainly grave; of whom, the one
Did show himself some favored counsellor
Of the great Coan, him, whom nature made
To serve the costliest creature of her tribe:
His fellow marked an opposite intent;

103. The car is the symbol of the Church universal. The two wheels = the Old and the New Testament. The Griffon = the double nature of Christ, — human and divine.

111. Octavius, first Roman Emperor.

112. Scipio Africanus, conqueror of Hannibal.

115. When Phaëthon drove the chariot of the sun out of its course, thus setting fire to heaven and earth, the latter prayed to Jupiter, who hurled his thunderbolts at Phaëthon, thus destroying him. Ovid, *Met.* ii. 229 ff.

116. The three theological virtues, — Faith (white), Hope (green), and Charity (red).

125. The four cardinal virtues, — Justice, Fortitude, Temperance, Prudence; the latter leads them; her three eyes represent past, present, and future.

129. Personification of the Acts of the Apostles and the Epistles of St. Paul.

133. Cary uses the word "Coan" to denote Hippocrates (as it is in the original), born in Cos about 460 B.C.

134. *The costliest creature of her tribe* = *agli animali fe' ch' ell' ha più cari* = the animals she holds most dear, *i.e.* men.

Bearing a sword, whose glitterance and keen edge,
E'en as I viewed it with the flood between,
Appalled me. Next, four others I beheld
Of humble seeming: and, behind them all,
One single old man, sleeping as he came,
With a shrewd visage. And these seven, each
Like the first troop were habited; but wore
No braid of lilies on their temples wreathed.
Rather, with roses and each vermeil flower,
A sight, but little distant, might have sworn,
That they were all on fire above their brow.
Whenas the car was o'er against me, straight
Was heard a thundering, at whose voice it seemed
The chosen multitude were stayed; for there,
With the first ensigns, made they solemn halt.

CANTO XXX.

ARGUMENT.

Beatrice descends from heaven, and rebukes the poet.

Soon as that polar light, fair ornament
Of the first heaven, which hath never known
Setting nor rising, nor the shadowy veil
Of other cloud than sin, to duty there
Each one convoying, as that lower doth
The steersman to his port, stood firmly fixed;
Forthwith the saintly tribe, who in the van
Between the Griffon and its radiance came,
Did turn them to the car, as to their rest:
And one, as if commissioned from above,
In holy chant thrice shouted forth aloud;
"Come, spouse! from Libanus:" and all the rest
Took up the song. — At the last audit, so

136. The sword represents the martyrdom of St. Paul, or perhaps the "sword of the Spirit" (Eph. vi. 17).

138. Personification of the Minor Epistles.

140. St. John, author of Revelation, absorbed in the visions he saw.

144. The roses are emblematic of Love, which is the leading characteristic of the New Testament, as Faith (lilies) is that of the Old.

1. The seven candlesticks of gold. As the seven stars of the Great Bear guide the mariners to port, so the seven gifts of the Spirit lead men to heaven.

2. *First heaven* = the Empyrean.

9. *Rest* = *pace* = peace. The *saintly tribe* (line 7) = the twenty-four elders (the books of the Old Testament) turned to the Church of Christ (*rest*), the object of their prophecy or faith.

12. "Come with me from Lebanon, my spouse, with me, from Lebanon." Song of Solomon iv. 8.

13. Day of Judgment.

The blest shall rise, from forth his cavern each
Uplifting lightly his new-vested flesh;
As, on the sacred litter, at the voice
Authoritative of that elder, sprang
A hundred ministers and messengers
Of life eternal. "Blessed thou, who comest!"
And, "Oh!" they cried, "from full hands scatter ye
Unwithering lilies:" and, so saying, cast
Flowers over head and round them on all sides.
I have beheld, ere now, at break of day,
The eastern clime all roseate; and the sky
Opposed, one deep and beautiful serene;
And the sun's face so shaded, and with mists
Attempered, at his rising, that the eye
Long while endured the sight: thus, in a cloud
Of flowers, that from those hands angelic rose,
And down within and outside of the car
Fell showering, in white veil with olive wreathed,
A virgin in my view appeared, beneath
Green mantle, robed in hue of living flame:
And o'er my spirit, that so long a time
Had from her presence felt no shuddering dread,
Albeit mine eyes discerned her not, there moved
A hidden virtue from her, at whose touch
The power of ancient love was strong within me.
No sooner on my vision streaming, smote
The heavenly influence, which, years past, and e'en
In childhood, thrilled me, than towards Virgil I
Turned me to leftward; panting, like a babe,
That flees for refuge to his mother's breast,
If aught have terrified or worked him woe:
And would have cried, "There is no dram of blood,
That doth not quiver in me. The old flame
Throws out clear tokens of reviving fire."
But Virgil had bereaved us of himself;
Virgil, my best-loved father; Virgil, he
To whom I gave me up for safety: nor
All, our prime mother lost, availed to save
My undewed cheeks from blur of soiling tears.
"Dante! weep not that Virgil leaves thee; nay,
Weep thou not yet: behoves thee feel the edge

16. *Litter* = *basterna* = chariot, here.

17. *Elder*. See line 10 ff.

19. "Blessed is he that cometh in the name of the Lord." Matt. xxi. 9.

20. In the original the Poet quotes the beautiful line of Virgil, —

"Manibus date lilia plenis."

Æn. vi. 883.

32. Beatrice. The three colors are those of Faith, Hope, and Charity. The olive is the symbol of peace and wisdom.

36. Because she was veiled.

38. "Agnosco veteris vestigia flammæ."

Æn. iv. 23.

41. Dante was only nine years old when he first saw Beatrice.

51. All the joys of Earthly Paradise were not enough to allay his grief at the loss of Virgil.

Of other sword; and thou shalt weep for that."
As to the prow or stern, some admiral
Paces the deck, inspiriting his crew,
When 'mid the sail-yards all hands ply aloof;
Thus, on the left side of the car, I saw
(Turning me at the sound of mine own name,
Which here I am compelled to register)
The virgin stationed, who before appeared
Veiled in that festive shower angelical.
Towards me, across the stream, she bent her eyes;
Though from her brow the veil descending, bound
With foliage of Minerva, suffered not
That I beheld her clearly: then with act
Full royal, still insulting o'er her thrall,
Added, as one who, speaking, keepeth back
The bitterest saying, to conclude the speech:
"Observe me well. I am, in sooth, I am
Beatrice. What! and hast thou deigned at last
Approach the mountain? Knewest not, O man!
Thy happiness is here?" Down fell mine eyes
On the clear fount; but there, myself espying,
Recoiled, and sought the greensward; such a weight
Of shame was on my forehead. With a mien
Of that stern majesty, which doth surround
A mother's presence to her awe-struck child,
She looked; a flavor of such bitterness
Was mingled in her pity. There her words
Brake off; and suddenly the angels sang,
"In thee, O gracious Lord! my hope hath been:"
But went no further than, "Thou, Lord! hast set
My feet in ample room." As snow, that lies,
Amidst the living rafters on the back
Of Italy, congealed, when drifted high
And closely piled by rough Sclavonian blasts;
Breathe but the land whereon no shadow falls,
And straightway melting it distils away,
Like a fire-wasted taper: thus was I,
Without a sigh or tear, or even these
Did sing, that, with the chiming of heaven's sphere,
Still in their warbling chime: but when the strain

55. *Sword* = grief.

61. In the *Convito* (i. 2) Dante says it is not allowed a writer to speak of himself without a necessary cause. Here it was necessary for Beatrice to call him by name.

66. The olive.

68. *Still insulting o'er her thrall* = a circumlocution for the one word *proterva* = haughty.

83. "In thee, O Lord, do I put my trust;" these are the first words of Psalm xxxi. The angels sang as far as the eighth verse, "thou hast set my feet in a large room." With these words the angels intercede for Dante.

88. The north winds.

93. The harmony of the spheres.

Of dulcet symphony expressed for me
Their soft compassion, more than could the words,
"Virgin! why so consumest him?" then, the ice
Congealed about my bosom, turned itself
To spirit and water; and with anguish forth
Gushed, through the lips and eyelids, from the heart.
Upon the chariot's same edge still she stood,
Immovable; and thus addressed her words
To those bright semblances with pity touched:
"Ye in the eternal day your vigils keep;
So that nor night nor slumber, with close stealth,
Conveys from you a single step, in all
The goings on of time: thence, with more heed
I shape mine answer, for his ear intended,
Who there stands weeping; that the sorrow now
May equal the transgression. Not alone
Through operation of the mighty orbs,
That mark each seed to some predestined aim,
As with aspect or fortunate or ill
The constellations meet; but through benign
Largess of heavenly graces, which rain down
From such a height as mocks our vision, this man
Was, in the freshness of his being, such,
So gifted virtually, that in him
All better habits wonderously had thrived.
The more of kindly strength is in the soil,
So much doth evil seed and lack of culture
Mar it the more, and make it run to wildness.
These looks sometime upheld him; for I showed
My youthful eyes, and led him by their light
In upright walking. Soon as I had reached
The threshold of my second age, and changed
My mortal for immortal; then he left me,
And gave himself to others. When from flesh
To spirit I had risen, and increase
Of beauty and of virtue circled me,
I was less dear to him, and valued less.
His steps were turned into deceitful ways,
Following false images of good, that make

103. The angels.

104. The angels, gazing into the light of God, see all things, hence need not to be told by Beatrice why she rebukes Dante. She will tell them why, however, in order that the latter, hearing, may be duly repentant.

111. Allusion to influence of the stars.

115. Dante was not only born under an auspicious conjunction of the stars, but had also received great gifts directly from God.

116. The source of God's grace is beyond man's ken.

117. Original = *Nella sua vita nuova* = in his new life (= youthful life).

120. The greater the gifts, the greater the sin if they are neglected or abused.

126. Beatrice died in 1290, when she was nearly twenty-five years old. In the *Convito* (iv. 24) Dante says that the second age — youth — begins with the twenty-fifth year.

133. After Beatrice's death Dante turned to the love of another woman. See *New Life*.

No promise perfect. Nor availed me aught
To sue for inspirations, with the which,
I, both in dreams of night, and otherwise,
Did call him back; of them, so little recked him.
Such depth he fell, that all device was short
Of his preserving, save that he should view
The children of perdition. To this end
I visited the purlieus of the dead:
And one, who hath conducted him thus high,
Received my supplications urged with weeping.
It were a breaking of God's high decree,
If Lethe should be past, and such food tasted,
Without the cost of some repentant tear."

CANTO XXXI.

ARGUMENT.

Beatrice continues her reprehension of Dante, who confesses his error, and falls to the ground: coming to himself again, he is by Matilda drawn through the waters of Lethe, and presented first to the four virgins who figure the cardinal virtues; these in their turn lead him to the griffon, a symbol of our Saviour; and the three virgins, representing the evangelical virtues, intercede for him with Beatrice, that she would display to him her second beauty.

"O THOU!" her words she thus without delay
Resuming, turned their point on me, to whom
They, with but lateral edge, seemed harsh before:
"Say thou, who stand'st beyond the holy stream,
If this be true. A charge, so grievous, needs
Thine own avowal." On my faculty
Such strange amazement hung, the voice expired
Imperfect, ere its organs gave it birth.
A little space refraining, then she spake:
"What dost thou muse on? Answer me. The wave
On thy remembrances of evil yet
Hath done no injury." A mingled sense
Of fear and of confusion, from my lips
Did such a "Yea" produce, as needed help
Of vision to interpret. As when breaks,
In act to be discharged, a cross-bow bent

136. Cf. *New Life*, §§ 40, 43.
141. Limbo. See *Hell*, ii.
142. Virgil.

3. When Beatrice spoke to the angels concerning Dante's sins, her words seemed harsh enough, but now, when directed to him, they seemed more so.

7. Dante tried to speak, but his voice died out before it left his lips.

15. It was necessary to see his lips in order to interpret what he said.

16. The metaphor drawn of bow and arrow for speaking is frequent in the *Divine Comedy*.

Beyond its pitch, both nerve and bow o'erstretched;
The flagging weapon feebly hits the mark:
Thus, tears and sighs forth gushing, did I burst,
Beneath the heavy load: and thus my voice
Was slackened on its way. She straight began:
"When my desire invited thee to love
The good, which sets a bound to our aspirings;
What bar of thwarting foss or linked chain
Did meet thee, that thou so shouldst quit the hope
Of further progress? or what bait of ease,
Or promise of allurement, led thee on
Elsewhere, that thou elsewhere shouldst rather wait?"
A bitter sigh I drew, then scarce found voice
To answer; hardly to these sounds my lips
Gave utterance, wailing: "Thy fair looks withdrawn,
Things present, with deceitful pleasures, turned
My steps aside." She answering spake: "Hadst thou
Been silent, or denied what thou avow'st,
Thou hadst not hid thy sin the more; such eye
Observes it. But whene'er the sinner's cheek
Breaks forth into the precious-streaming tears
Of self-accusing, in our court the wheel
Of justice doth run counter to the edge.
Howe'er, that thou mayst profit by thy shame
For errors past, and that henceforth more strength
May arm thee, when thou hear'st the Siren-voice:
Lay thou aside the motive to this grief,
And lend attentive ear, while I unfold
How opposite a way my buried flesh
Should have impelled thee. Never didst thou spy,
In art or nature, aught so passing sweet,
As were the limbs that in their beauteous frame
Enclosed me, and are scattered now in dust.
If sweetest thing thus failed thee with my death,
What, afterward, of mortal, should thy wish
Have tempted? When thou first hadst felt the dart
Of perishable things, in my departing
For better realms, thy wing thou shouldst have pruned

23. God, beyond whom our highest aspirations cannot go.

24. Moats and chains are here used for obstacles in general.

26. This translation is ambiguous. The original is,—

"E quali agevolezze o quali avanzi
Nella fronte degli altri si mostrâro,
Per che dovessi lor passeggiare anzi?" =

"What allurements, or what advantages on the forehead of others (*i.e.* what worldly pleasures) showed themselves, that thou shouldst walk before them as a lover (*i.e.* court them)!"

31. When Beatrice died he was led astray by worldly pleasures.

35. The eye of God.

39. The sword of justice is blunted by sincere repentance.

42. *The Siren-voice* = false pleasures of the world. Cf. *Purg.* xix. 18.

45. She tells Dante that he ought to have loved her more after her death, and ought to have tried to follow her to heaven.

To follow me; and never stooped again,
To 'bide a second blow, for a slight girl,
Or other gaud as transient and as vain.
The new and inexperienced bird awaits,
Twice it may be, or thrice, the fowler's aim;
But in the sight of one whose plumes are full,
In vain the net is spread, the arrow winged."
I stood, as children silent and ashamed
Stand, listening, with their eyes upon the earth,
Acknowledging their fault, and self-condemned.
And she resumed: "If, but to hear, thus pains thee;
Raise thou thy beard, and lo! what sight shall do."
With less reluctance yields a sturdy holm,
Rent from its fibres by a blast, that blows
From off the pole, or from Iarbas' land,
Than I at her behest my visage raised:
And thus the face denoting by the beard,
I marked the secret sting her words conveyed.
No sooner lifted I mine aspect up,
Than I perceived those primal creatures cease
Their flowery sprinkling; and mine eyes beheld
(Yet unassured and wavering in their view)
Beatrice; she, who towards the mystic shape,
That joins two natures in one form, had turned:
And, even under shadow of her veil,
And parted by the verdant rill that flowed
Between, in loveliness she seemed as much
Her former self surpassing, as on earth
All others she surpassed. Remorseful goads
Shot sudden through me. Each thing else, the more
Its love had late beguiled me, now the more
Was loathsome. On my heart so keenly smote
The bitter consciousness, that on the ground
O'erpowered I fell: and what my state was then,
She knows, who was the cause. When now my strength
Flowed back, returning outward from the heart,
The lady, whom alone I first had seen,
I found above me. "Loose me not," she cried:
"Loose not thy hold:" and lo! had dragged me high
As to my neck into the stream; while she,
Still as she drew me after, swept along,
Swift as a shuttle, bounding o'er the wave.
The blessed shore approaching, then was heard

58. "Surely in vain the net is spread in the sight of any bird." Prov. i. 17.

69. North and south winds. Iarbas was King of Libya. When Dido fled to Africa (*Iarbas' land*), he sought for her hand. *Æn.* iv. 196 ff.

71. In using the word *beard*, Beatrice meant to say to Dante that he was no longer a child, and his sins had not the excuse accorded to youth.

74. *Primal creatures* = angels.

77. *Mystic shape* = the Griffon, representing the human and the divine nature of Christ.

91. Matilda.

94. Lethe.

So sweetly, "Tu asperges me," that I
May not remember, much less tell the sound.
The beauteous dame, her arms expanding, clasped
My temples, and immerged me where 't was fit
The wave should drench me: and, thence raising up
Within the fourfold dance of lovely nymphs
Presented me so laved; and with their arm
They each did cover me. "Here are we nymphs,
And in the heaven are stars. Or ever earth
Was visited of Beatrice, we,
Appointed for her handmaids, tended on her.
We to her eyes will lead thee: but the light
Of gladness, that is in them, well to scan,
Those yonder three, of deeper ken than ours,
Thy sight shall quicken." Thus began their song:
And then they led me to the Griffon's breast,
Where, turned toward us, Beatrice stood.
"Spare not thy vision. We have stationed thee
Before the emeralds, whence love, erewhile,
Hath drawn his weapons on thee." As they spake,
A thousand fervent wishes riveted
Mine eyes upon her beaming eyes, that stood,
Still fixed toward the Griffon, motionless.
As the sun strikes a mirror, even thus
Within those orbs the twofold being shone;
For ever varying, in one figure now
Reflected, now in other. Reader! muse
How wondrous in my sight it seemed, to mark
A thing, albeit steadfast in itself,
Yet in its imaged semblance mutable.
Full of amaze, and joyous, while my soul
Fed on the viand, whereof still desire
Grows with satiety; the other three,
With gesture that declared a loftier line,

98. "Purge me with hyssop, and I shall be clean; wash me, and I shall be whiter than snow." Psalm li. 7. Sung by the choir, while the priest is sprinkling the people with holy water.

101. *Where* = the head.

102. *Drench;* in the original it is, —

"Ove convenne ch' io l' acqua inghiottisse,"

"Where it was necessary for me to swallow the water."

The immersion = forgiveness or forgetting of sin on the part of God; the swallowing of the water = oblivion of his sin on the part of Dante himself.

103. The cardinal virtues.

106. This shows the symbolical meaning of the four stars in *Purg.* i. 24.

111. The theological virtues.

116. The eyes of Beatrice. Green eyes were considered a mark of beauty in the Middle Ages. Cf. Shakespeare, —

"— an eagle, madam,
Hath not so green, so quick, so fair an eye."
Romeo and Juliet, iii. 5.

124. The Griffon is the symbol of Christ, in whom two natures, the divine and the human, are firmly united and suffer no change. But when He is reflected in theology (= the eyes of Beatrice), sometimes we see the human, sometimes the divine nature, more prominently emphasized.

129. *Viand* = the sight of the Griffon reflected in the eyes of Beatrice.

Advanced: to their own carol, on they came
Dancing, in festive ring angelical.
"Turn, Beatrice!" was their song: "Oh! turn
Thy saintly sight on this thy faithful one,
Who, to behold thee, many a wearisome pace
Hath measured. Gracious at our prayer, vouchsafe
Unveil to him thy cheeks; that he may mark
Thy second beauty, now concealed." O splendor!
O sacred light eternal! who is he,
So pale with musing in Pierian shades,
Or with that fount so lavishly imbued,
Whose spirit should not fail him in the essay
To represent thee such as thou didst seem,
When under cope of the still-chiming heaven
Thou gavest to open air thy charms revealed?

CANTO XXXII.

ARGUMENT.

Dante is warned not to gaze too fixedly on Beatrice. The procession moves on, accompanied by Matilda, Statius, and Dante, till they reach an exceedingly lofty tree, where divers strange chances befall.

MINE eyes with such an eager coveting
Were bent to rid them of their ten years' thirst,
No other sense was waking: and e'en they
Were fenced on either side from heed of aught;
So tangled, in its customed toils, that smile
Of saintly brightness drew me to itself:
When forcibly, toward the left, my sight
The sacred virgins turned; for from their lips
I heard the warning sounds: "Too fixed a gaze!"
Awhile my vision labored; as when late
Upon the o'erstrained eyes the sun hath smote:
But soon, to lesser object, as the view
Was now recovered, (lesser in respect
To that excess of sensible, whence late
I had perforce been sundered,) on their right

141. The Poet, grown pale in the study of his art.

The Pierian shades = *Sotto l' ombra di Parnaso* = under the shadow of Parnassus.

142. *Fount* = Hippocrene on Mount Helicon.

2. He had not seen Beatrice for ten years, she having been dead that length of time.

8. The theological virtues.

9. There are other things to be done besides the mere contemplation of divine truth.

12. The glory of Beatrice's eyes had so dazzled Dante that at first he could not see the wonderful things around him (*lesser object*).

14. *Sensible* = *sensibile* = objects of the senses; here especially the object of the sense of sight, *i.e.* Beatrice.

I marked that glorious army wheel, and turn,
Against the sun and sevenfold lights, their front.
As when, their bucklers for protection raised,
A well-ranged troop, with portly banners curled,
Wheel circling, ere the whole can change their ground,
E'en thus the goodly regiment of heaven,
Proceeding, all did pass us ere the car
Had sloped his beam. Attendant at the wheels
The damsels turned; and on the Griffon moved
The sacred burden, with a pace so smooth,
No feather on him trembled. The fair dame,
Who through the wave had drawn me, companied
By Statius and myself, pursued the wheel,
Whose orbit, rolling, marked a lesser arch.
Through the high wood, now void, (the more her blame,
Who by the serpent was beguiled,) I passed,
With step in cadence to the harmony
Angelic. Onward had we moved, as far,
Perchance, as arrow at three several flights
Full winged had sped, when from her station down
Descended Beatrice. With one voice
All murmured "Adam;" circling next a plant
Despoiled of flowers and leaf, on every bough.
Its tresses, spreading more as more they rose,
Were such, as 'midst their forest wilds, for height,
The Indians might have gazed at. "Blessed thou,
Griffon! whose beak hath never plucked that tree
Pleasant to taste: for hence the appetite
Was warped to evil." Round the stately trunk
Thus shouted forth the rest, to whom returned
The animal twice-gendered: "Yea! for so
The generation of the just are saved."
And turning to the chariot-pole, to foot

16. The procession (see Canto xxix.) had been standing still, facing Dante, hence turned toward the west. It now turned to the east and moved away in the same direction it had come.

17. *Sevenfold lights* = the candlesticks which preceded the procession.

23. Had bent its pole, *i.e.* in turning.

26. Matilda.

28. The right wheel, since the car turned to the right. Here were the three theological virtues.

30. *Void* = uninhabited through Eve's sin.

37. *Plant* = the tree of knowledge. Here it stands symbolically for the Empire, as the chariot stands for the Church. The theory as to the functions of the Church and Empire ruling the world in harmony, yet not confusing their respective functions, is given at length in the *De Monarchiâ* and runs all through the *Divine Comedy*. The leafless condition of the tree represents the depraved state of Rome before the coming of Christ.

41. *Indians* = inhabitants of India.

42. *Griffon* = Christ, who did not attack the Roman Empire, but rather confirmed it. Cf. "Render therefore unto Cæsar the things which are Cæsar's." Matt. xxii. 21.

47. Wrong translation. The original is,—

"Sì si conserva il seme d' ogni giusto," =
"So is preserved the seed (*i.e.* the foundation) of all justice." Cf. "For thus it becometh us to fulfil all righteousness." Matt. iii. 15. Temporal peace and justice is obtained by the imperial power.

He drew it of the widowed branch, and bound
There, left unto the stock whereon it grew.
As when large floods of radiance from above
Stream, with that radiance mingled, which ascends
Next after setting of the scaly sign,
Our plants then bourgeon, and each wears anew
His wonted colors, ere the sun have yoked
Beneath another star his flamy steeds;
Thus putting forth a hue more faint than rose,
And deeper than the violet, was renewed
The plant, erewhile in all its branches bare.
Unearthly was the hymn, which then arose.
I understood it not, nor to the end
Endured the harmony. Had I the skill
To pencil forth how closed the unpitying eyes
Slumbering, when Syrinx warbled, (eyes that paid
So dearly for their watching,) then, like painter,
That with a model paints, I might design
The manner of my falling into sleep.
But feign who will the slumber cunningly,
I pass it by to when I waked; and tell,
How suddenly a flash of splendor rent
The curtain of my sleep, and one cries out,
"Arise: what dost thou?" As the chosen three,
On Tabor's mount, admitted to behold
The blossoming of that fair tree, whose fruit
Is coveted of angels, and doth make
Perpetual feast in heaven; to themselves
Returning, at the word whence deeper sleeps
Were broken, they their tribe diminished saw;
Both Moses and Elias gone, and changed
The stole their master wore; thus to myself
Returning, over me beheld I stand
The piteous one, who, cross the stream, had brought
My steps. "And where," all doubting, I exclaimed,

49. *Widowed* = deprived of leaves. The Church is joined to the Empire by Christ himself.

51. The meaning of this passage is simply, "When spring has come." The *large floods of radiance* = the sun, which in the spring is in Aries (implied in the words *that radiance*, etc.). This latter sign follows that of Pisces, (= *scaly sign*).

54. *Bourgeon* (to bud) = *turgide fansi* = make themselves (become) swollen.

56. Before the sun is in Taurus, the sign after Aries.

63. The eyes of Argus, guardian of Io. He was killed by Mercury, who put him to sleep by telling him the story of Syrinx and her lover Pan. Ovid, *Met.* i. 568 ff.

When Syrinx warbled is wrong, for *udendo di Siringa* = hearing of Syrinx.

72. *Chosen three* = Peter, James, and John, as they are given in the original. Matt. xvii. 6.

74. *Fair tree* = *pomo* = apple-tree = Christ. "As the apple-tree among the trees of the wood, so is my beloved among the sons." The Song of Solomon ii. 3. The reference here is to the Transfiguration. See Matt. xvii. 1 ff.

77. *Deeper sleeps* = the dead raised to life by the Saviour. John xi. 11, 43.

82. Matilda.

"Is Beatrice?" — "See her," she replied,
"Beneath the fresh leaf, seated on its root.
Behold the associate choir, that circles her.
The others, with a melody more sweet
And more profound, journeying to higher realms,
Upon the Griffon tend." If there her words
Were closed, I know not; but mine eyes had now
Ta'en view of her, by whom all other thoughts
Were barred admittance. On the very ground
Alone she sat, as she had there been left
A guard upon the wain, which I beheld
Bound to the twyform beast. The seven nymphs
Did make themselves a cloister round about her;
And, in their hands, upheld those lights secure
From blast septentrion and the gusty south.
"A little while thou shalt be forester here;
And citizen shalt be, forever with me,
Of that true Rome, wherein Christ dwells a Roman.
To profit the misguided world, keep now
Thine eyes upon the car; and what thou seest,
Take heed thou write, returning to that place."
Thus Beatrice: at whose feet inclined
Devout, at her behest, my thought and eyes
I, as she bade, directed. Never fire,
With so swift motion, forth a stormy cloud
Leaped downward from the welkin's furthest bound,
As I beheld the bird of Jove descend
Down through the tree; and, as he rushed, the rind
Disparting crush beneath him; buds much more,
And leaflets. On the car, with all his might
He struck; whence, staggering, like a ship it reeled,
At random driven, to starboard now, o'ercome,
And now to larboard, by the vaulting waves.
Next, springing up into the chariot's womb,
A fox I saw, with hunger seeming pined
Of all good food. But, for his ugly sins
The saintly maid rebuking him, away
Scampering he turned, fast as his hide-bound corpse

85. The fresh leaves of the tree, to which the chariot was bound.

86. *Choir* = the seven virtues.

88. The Griffon (Christ), the elders, and the rest of the procession have ascended to heaven. The seven virtues, carrying the seven candlesticks (the gifts of the Spirit), Beatrice (Theology), and the car (the Church), remain.

91. Beatrice, who wholly occupied his mind.

92. *Very* = *vera* = bare; or it may stand for *verace* = true, referring to the Earthly Paradise.

94. *Wain* = chariot. *Beheld* is ambiguous; it would be better to say, "had beheld." So also the chariot was bound *by* the beast *to* the tree. See lines 49, 50.

97. The seven candlesticks.

98. Earthly winds.

99. Only a little while on earth, but forever in heaven.

118. Heresies, especially those of the early Church. Beatrice (Theology, or Divine Wisdom) drives him away.

121. *Hide-bound* = *ossa senza polpe* = fleshless bones.

Would bear him. Next, from whence before he came,
I saw the eagle dart into the hull
O' the car, and leave it with his feathers lined:
And then a voice, like that which issues forth
From heart with sorrow rived, did issue forth
From heaven, and, "O poor bark of mine!" it cried,
"How badly art thou freighted." Then it seemed
That the earth opened, between either wheel;
And I beheld a dragon issue thence,
That through the chariot fixed his forked train;
And like a wasp, that draggeth back the sting,
So drawing forth his baleful train, he dragged
Part of the bottom forth; and went his way,
Exulting. What remained, as lively turf
With green herb, so did clothe itself with plumes,
Which haply had, with purpose chaste and kind,
Been offered; and therewith were clothed the wheels,
Both one and other, and the beam, so quickly,
A sigh were not breathed sooner. Thus transformed,
The holy structure, through its several parts,
Did put forth heads; three on the beam, and one
On every side: the first like oxen horned;
But with a single horn upon their front,
The four. Like monster, sight hath never seen.
O'er it methought there-sat, secure as rock
On mountain's lofty top, a shameless whore
Whose ken roved loosely round her. At her side,
As 't were that none might bear her off, I saw
A giant stand; and ever and anon
They mingled kisses. But, her lustful eyes
Chancing on me to wander, that fell minion
Scourged her from head to foot all o'er; then full
Of jealousy, and fierce with rage, unloosed
The monster, and dragged on, so far across
The forest, that from me its shades alone
Shielded the harlot and the new-formed brute.

123. Allusion to Constantine's reputed gift to Pope Sylvester, through which the Church first began to acquire worldly goods and power.

130. Satan. The allusion is probably to the great schism in the ninth century, by which the Greek Church was separated from Rome.

135. The Roman Church became overgrown with riches and temporal possessions, given at first with good intentions.

142. The seven capital sins, — the direct result of the temporal possessions of the Church.

157. *The harlot* = the Church under Boniface VIII. and Clement V. The giant = Philip the Fair of France. The dragging of the chariot = the transferring of the papal see to Avignon in 1305.

CANTO XXXIII.

ARGUMENT.

After a hymn sung, Beatrice leaves the tree, and takes with her the seven virgins, Matilda, Statius, and Dante. She then darkly predicts to our Poets some future events. Lastly, the whole band arrive at the fountain from whence the two streams, Lethe and Eunoe, separating, flow different ways; and Matilda, at the desire of Beatrice, causes our Poet to drink of the latter stream.

"THE heathen, Lord! are come:" responsive thus
The trinal now, and now the virgin band
Quaternion, their sweet psalmody began,
Weeping; and Beatrice listened, sad
And sighing, to the song, in such a mood,
That Mary, as she stood beside the cross,
Was scarce more changed. But when they gave her place
To speak, then, risen upright on her feet,
She, with a color glowing bright as fire,
Did answer: "Yet a little while, and ye
Shall see me not; and, my beloved sisters!
Again a little while, and ye shall see me."
Before her then she marshalled all the seven;
And, beckoning only, motioned me, the dame,
And that remaining sage, to follow her.
So on she passed; and had not set, I ween,
Her tenth step to the ground, when, with mine eyes,
Her eyes encountered; and, with visage mild,
"So mend thy pace," she cried, "that if my words
Address thee, thou mayst still be aptly placed
To hear them." Soon as duly to her side
I now had hastened: "Brother!" she began,
"Why makest thou no attempt at questioning,
As thus we walk together?" Like to those
Who, speaking with too reverent an awe
Before their betters, draw not forth the voice
Alive unto their lips, befell me then
That I in sounds imperfect thus began:
"Lady! what I have need of, that thou know'st;
And what will suit my need." She answering thus:
"Of fearfulness and shame, I will that thou

1. "O God, the heathen are come into thine inheritance; thy holy temple have they defiled." Psalm lxxix. 1.

The reference, of course, is to the desecration of the Church, described at the end of the preceding Canto.

2. *Trinal* = the theological virtues.

3. *Quaternion* = the cardinal virtues.

10. Words of the Saviour to his disciples. John xvi. 16. Here they mean that the Church shall one day be restored to Rome and to its pristine glory.

15. Statius. Virgil had disappeared (Canto xxx. 49).

Henceforth do rid thee; that thou speak no more,
As one who dreams. Thus far be taught of me:
The vessel which thou saw'st the serpent break,
Was, and is not: let him, who hath the blame,
Hope not to scare God's vengeance with a sop.
Without an heir forever shall not be
That eagle, he, who left the chariot plumed,
Which monster made it first and next a prey.
Plainly I view, and therefore speak, the stars
E'en now approaching, whose conjunction, free
From all impediment and bar, brings on
A season, in the which, one sent from God,
(Five hundred, five, and ten, do mark him out,)
That foul one, and the accomplice of her guilt,
The giant, both, shall slay. And if perchance
My saying, dark as Themis or as Sphinx,
Fail to persuade thee, (since like them it foils
The intellect with blindness,) yet erelong
Events shall be the Naïads, that will solve
This knotty riddle; and no damage light
On flock or field. Take heed; and as these words
By me are uttered, teach them even so
To those who live that life, which is a race
To death: and when thou writest them, keep in mind
Not to conceal how thou hast seen the plant,
That twice hath now been spoiled. This whoso robs,
This whoso plucks, with blasphemy of deed
Sins against God, who for his use alone
Creating hallowed it. For taste of this,
In pain and in desire, five thousand years

34. *Vessel* = the chariot.

35. "The beast that was, and is not." Rev. xvii. 11.

The papal see at Avignon, according to Dante, was not the genuine Church. *Him* = the giant (Philip the Fair).

36. The allusion is to the old superstition that if a murderer ate bread and wine on the grave of his victim within a space of nine days, he was safe from all vengeance on the part of the relatives of the murdered man. Here the meaning is, that God's vengeance for the degradation of his Church will surely be wrought on the guilty ones.

37. The Empire will not always be vacant, as it is now.

44. These numbers in Roman figures give the letters DVX = Latin word *dux* = leader. Allegorically they may mean Henry VII. of Luxembourg, or Can Grande della Scala. See *Hell*, i. 98.

46. *Giant* = Philip the Fair.

47. Themis was famous for the obscurity of her oracles.

"Fatidicamque Themin, quæ tunc oracle tenebat."

Ovid, Met. i. 321.

The Sphinx was a fabulous monster near Thebes, who used to propose riddles to travellers, and tear to pieces those who could not solve them.

50. The word *Naïads* here is due to a mistake on Dante's part, owing to a corruption of the text of Ovid, from which the passage is taken (*Met.* vii. 759 ff.). Instead of *Naïads*, the true reading is *Laïades* (*i.e.* son of Laius) = Œdipus.

51. Themis, angry because her oracles had been understood, and her temple deserted, sent a wolf to lay waste the fields and flocks of Thebes.

56. *Plant* = tree of knowledge, robbed first by Adam, and the second time by the giant (Philip the Fair).

And upward, the first soul did yearn for him
Who punished in himself the fatal gust.
"Thy reason slumbers, if it deem this height,
And summit thus inverted, of the plant,
Without due cause: and were not vainer thoughts,
As Elsa's numbing waters, to thy soul.
And their fond pleasures had not dyed it dark
As Pyramus the mulberry; thou hadst seen,
In such momentous circumstance alone,
God's equal justice morally implied
In the forbidden tree. But since I mark thee,
In understanding, hardened into stone,
And, to that hardness, spotted too and stained,
So that thine eye is dazzled at my word;
I will, that, if not written, yet at least
Painted thou take it in thee, for the cause,
That one brings home his staff inwreathed with palm."
I thus: "As wax by seal that changeth not
Its impress, now is stamped my brain by thee.
But wherefore soars thy wished-for speech so high
Beyond my sight, that loses it the more,
The more it strains to reach it?"—"To the end
That thou mayst know," she answered straight, "the school,
That thou hast followed; and how far behind,
When following my discourse, its learning halts:
And mayst behold your art, from the divine
As distant, as the disagreement is
'Twixt earth and heaven's most high and rapturous orb."
"I not remember," I replied, "that e'er
I was estranged from thee; nor for such fault
Doth conscience chide me." Smiling she returned:
"If thou canst not remember, call to mind
How lately thou hast drunk of Lethe's wave;
And, sure as smoke doth indicate a flame,
In that forgetfulness itself conclude
Blame from thy alienated will incurred.

62. *Him* = Christ.

63. *Fatal gust* = *morso* = the bite, *i.e.* of Adam.

65. Cf. Canto xxxiii. 39. The allegorical meaning is that the Roman Empire has been ordained by God, and cannot be entirely destroyed by man.

67. A small stream in Tuscany, which empties into the Arno, said to possess petrifying properties.

68. "Had not vain thoughts hardened thy mind, or worldly pleasure stained it." For reference to Pyramus see *Purg.* xxvii. 37 ff.

70. He would have seen in all these signs and visions, the fundamental moral idea, to wit, how just God was in his command not to disturb the relations between Church and State, nor to mingle the temporal and spiritual authority, — of Pope and Emperor.

78. The palmer brings home from Holy Land his staff bound with palm, as a proof of his journey thither. So Dante should carry back to earth Beatrice's words.

81. "Why do I understand thy speech the less, the more I strive to follow it?"

84. *School* = earthly wisdom.

93. Lethe destroys only the memory of sin. Since Dante does not remember his former errors, it is a proof that they were sinful.

From henceforth, verily, my words shall be
As naked, as will suit them to appear
In thy unpractised view." More sparkling now,
And with retarded course, the sun possessed
The circle of mid-day, that varies still
As the aspect varies of each several clime;
When, as one, sent in vaward of a troop
For escort, pauses, if perchance he spy
Vestige of somewhat strange and rare; so paused
The sevenfold band, arriving at the verge
Of a dun umbrage hoar, such as is seen,
Beneath green leaves and gloomy branches, oft
To overbrow a bleak and alpine cliff.
And, where they stood, before them, as it seemed,
I, Tigris and Euphrates both, beheld
Forth from one fountain issue; and, like friends,
Linger at parting. "O enlightening beam!
O glory of our kind! beseech thee say
What water this, which, from one source derived,
Itself removes to distance from itself?"
To such entreaty answer thus was made:
"Entreat Matilda, that she teach thee this."
And here, as one who clears himself of blame
Imputed, the fair dame returned: "Of me
He this and more hath learnt; and I am safe
That Lethe's water hath not hid it from him."
And Beatrice: "Some more pressing care,
That oft the memory 'reaves, perchance hath made
His mind's eye dark. But lo, where Eunoe flows!
Lead thither; and, as thou art wont, revive
His fainting virtue." As a courteous spirit,
That proffers no excuses, but as soon
As he hath token of another's will,
Makes it his own; when she had ta'en me, thus
The lovely maiden moved her on, and called
To Statius, with an air most lady-like:
"Come thou with him." Were further space allowed,
Then, Reader! might I sing, though but in part,
That beverage, with whose sweetness I had ne'er

103. "Che qua e là, come gli aspetti, fassi." The meridian differs according to the different degrees of longitude in which the various countries are situated, or according to the different places from which one looks at the sky.

104. *Vaward* = obsolete for "vanward."

110. *Cliff* is a wrong translation; the original line.

"Sopra suoi freddi rivi,"

"Over its cold streams."

112. Cf. Gen. ii. 10 ff.

114. Dante addresses Beatrice.

117. Which separates into two streams.

122. Cf. *Purg.* xxviii. 127 ff.

123. Lethe only takes away memory of evil; hence Dante ought to remember Matilda's explanation of the stream he saw. See above, note.

126. *Eunoe* = "the memory of good."

133. *With an air most lady-like* = *donnescamente* = with the noble bearing of a lady.

Been sated. But, since all the leaves are full,
Appointed for this second strain, mine art
With warning bridle checks me. I returned
From the most holy wave, regenerate,
E'en as new plants renewed with foliage new,
Pure and made apt for mounting to the stars.

137. *Leaves* = the thirty-three cantos destined to the *Purgatory*. Dante gives to his poem a wonderful symmetry of proportion. Each *cantica* has thirty-three cantos, except the *Hell*, which has an introductory canto. Even the number of verses are almost the same in the three great divisions, *Hell* having 4720, *Purgatory* 4755, and *Paradise* 4758.

142. Each of the *canticas* ends with the word *stars*.

THE DIVINE COMEDY.

Paradise.

CANTO I.

ARGUMENT.

The Poet ascends towards the first heaven with Beatrice, who explains certain doubts which arise in his mind.

His glory, by whose might all things are moved,
Pierces the universe, and in one part
Sheds more resplendence, elsewhere less. In heaven,
That largeliest of his light partakes, was I,
Witness of things, which, to relate again,
Surpasseth power of him who comes from thence;
For that, so near approaching its desire,
Our intellect is to such depth absorbed,
That memory cannot follow. Nathless all,
That in my thoughts I of that sacred realm
Could store, shall now be matter of my song.
Benign Apollo! this last labor aid;
And make me such a vessel of thy worth,
As thy own laurel claims, of me beloved.
Thus far hath one of steep Parnassus' brows

2. "— his magnetic beam, that gently warms
The universe, and to each inward part
With gentle penetration, though unseen,
Shoots invisible virtue ev'n to the deep."
Milton, P. L. iii. 586.

3. *Heaven* = the Empyrean, seat of the Godhead.

6. The original idea is more complete, —
"Nè sa nè può qual di lassù discende" =
Where *sa* = knows, that is, his mind cannot remember, and *può* = is able, that is, words are not sufficient to describe.

7. God is the ultimate goal of the soul's desires. Cf. *Purg.* xxxi. 23, and *Par.* xxxiii. 45.

14. "Inspire me with such poetic power as he must have who deserves to be crowned with thy laurel." *Of me beloved* is wrong; the laurel is loved by Apollo on account of Daphne, who was changed into it.

15. Ovid mentions the two peaks of Parnassus in *Met.* i. 316. One was sacred to the Muses, the other to Apollo. Allegorically the meaning is, hitherto human wisdom has been sufficient, now divine wisdom is necessary.

Sufficed me; henceforth, there is need of both
For my remaining enterprise. Do thou
Enter into my bosom, and there breathe
So, as when Marsyas by thy hand was dragged
Forth from his limbs, unsheathed. O power divine
If thou to me of thine impart so much,
That of that happy realm the shadowed form
Traced in my thoughts I may set forth to view;
Thou shalt behold me of thy favored tree
Come to the foot, and crown myself with leaves:
For to that honor thou, and my high theme
Will fit me. If but seldom, mighty Sire!
To grace his triumph, gathers thence a wreath
Cæsar, or bard, (more shame for human wills
Depraved,) joy to the Delphic god must spring
From the Peneian foliage, when one breast
Is with such thirst inspired. From a small spark
Great flame hath risen: after me, perchance,
Others with better voice may pray, and gain,
From the Cyrrhæan city, answer kind.
  Through divers passages, the world's bright lamp
Rises to mortals; but through that which joins
Four circles with the threefold cross, in best
Course, and in happiest constellation set,
He comes; and, to the worldly wax, best gives
Its temper and impression. Morning there,
Here eve was well nigh by such passage made;
And whiteness had o'erspread that hemisphere,
Blackness the other part; when to the left
I saw Beatrice turned, and on the sun
Gazing, as never eagle fixed his ken.

19. The Satyr Marsyas challenged Apollo to a musical contest, the victor to do what he pleased with the conquered. Apollo, conquering, tied Marsyas to a tree and flayed him alive.

24. The laurel.

28. It must give Apollo pleasure to find a man ambitious in these depraved times, when neither emperor nor poet seeks after the laurel crown. The allusion is to the conventional imitation of the troubadours in poetry, and to the neglect of Italy by the German emperors.

29. "The laurel, meed of mighty conquerours
And poets sage."
Spenser, F. Q. i. 1, 9.

31. So called from Daphne, daughter of Peneus, who was changed to the laurel.

35. Cyrrha was a city at the foot of Parnassus, sacred to Apollo, and hence often used for the god himself.

36. *Lamp* = sun; *passages* = *foci* = places on the horizon where the sun rises at the four seasons of the year.

37. *That* = the point of the horizon where the zodiac, the equator, and the equinoctial colure meet, and thus form three crosses. This happens at the spring equinox.

39. *Constellation* = Aries, whose influence is especially benign. According to tradition, the world was created at this season.

41. *There* = Purgatory.

42. *Here* = in the northern hemisphere.

46. The strength of the eagle's eye is proverbial. Cf. "Et sa nature est de esgarder contre le soleil si fermement que si oil ne remuent goute" (B. Latini, *Trésor*, i. 5, 97), and,—

"A lover's eye will gaze an eagle blind."
Shakespeare, L. L. Lost, iv. 3.

As from the first a second beam is wont
To issue, and reflected upwards rise,
Even as a pilgrim bent on his return;
So of her act, that through the eyesight passed
Into my fancy, mine was formed: and straight,
Beyond our mortal wont, I fixed mine eyes
Upon the sun. Much is allowed us there,
That here exceeds our power; thanks to the place
Made for the dwelling of the human kind.
I suffered it not long; and yet so long,
That I beheld it bickering sparks around,
As iron that comes boiling from the fire.
And suddenly upon the day appeared
A day new-risen; as he, who hath the power,
Had with another sun bedecked the sky.
Her eyes fast fixed on the eternal wheels,
Beatrice stood unmoved; and I with ken
Fixed upon her, from upward gaze removed,
At her aspect, such inwardly became
As Glaucus, when he tasted of the herb
That made him peer among the ocean gods:
Words may not tell of that transhuman change;
And therefore let the example serve, though weak,
For those whom grace hath better proof in store.
If I were only what thou didst create,
Then newly, Love! by whom the heaven is ruled;
Thou know'st, who by thy light didst bear me up.
Whenas the wheel which thou dost ever guide,
Desired Spirit! with its harmony,
Tempered of thee and measured, charmed mine ear
Then seemed to me so much of heaven to blaze
With the sun's flame, that rain or flood ne'er made
A lake so broad. The newness of the sound,
And that great light, inflamed me with desire,
Keener than e'er was felt, to know their cause.
Whence she, who saw me, clearly as myself,

55. Earthly Paradise, where Adam dwelt before his sin.

58. "Ardentem, et scintillas emittentem, ac si ferrum cum de fornace trahitur." *Alberici Visio*, § 5.

60. *As he* = as if he (God).

62. The heavens.

66. A fisherman who, seeing the fish he had caught eating the grass and thus recovering life, ate himself of it and became immortal. Ovid, *Met.* xiii. 898 ff.

70. Whom God shall some day bring to the same experience.

71. Allusion to St. Paul, — "Whether in the body, I cannot tell; or whether out of the body, I cannot tell: God knoweth." 2 Cor. xii. 2.

74. The motion of the heavens. The desire for God is the source of the motion of the celestial spheres.

75. The harmony of the spheres.

"— In their motion harmony divine
So smooths her charming tones, that God's own ear
Listens delighted."

Milton, P. L. v. 627.

77. Dante, gazing into the eyes of Beatrice, has been drawn up to the sphere of fire, which seems to him like a burning lake.

To calm my troubled mind, before I asked,
Opened her lips, and gracious thus began:
"With false imagination thou thyself
Makest dull; so that thou seest not the thing,
Which thou hadst seen, had that been shaken off.
Thou art not on the earth as thou believest;
For lightning, scaped from its own proper place,
Ne'er ran, as thou hast hither now returned."
Although divested of my first-raised doubt
By those brief words accompanied with smiles,
Yet in new doubt was I entangled more,
And said: "Already satisfied, I rest
From admiration deep; but now admire
How I above those lighter bodies rise."
Whence, after utterance of a piteous sigh,
She towards me bent her eyes, with such a look,
As on her frenzied child a mother casts;
Then thus began: "Among themselves all things
Have order; and from hence the form, which makes
The universe resemble God. In this
The higher creatures see the printed steps
Of that eternal worth, which is the end
Whither the line is drawn. All natures lean,
In this their order, diversely; some more,
Some less approaching to their primal source,
Thus they to different havens are moved on
Through the vast sea of being, and each one
With instinct given, that bears it in its course.
This to the lunar sphere directs the fire;
This moves the hearts of mortal animals;
This the brute earth together knits, and binds.
Nor only creatures, void of intellect,
Are aimed at by this bow; but even those,
That have intelligence and love, are pierced.
That Providence, who so well orders all,
With her own light makes ever calm the heaven,
In which the substance, that hath greatest speed,
Is turned: and thither now, as to our seat
Predestined, we are carried by the force
Of that strong cord, that never looses dart

85. Dante does not know he has left the earth.
89. *Proper place* = sphere of fire.
90. *Hither* = heaven, the home of the soul.
96. He cannot understand how he, a heavy body, can rise through air and fire.
97. *Piteous*, on account of his ignorance and weakness.
99. *Frenzied* = *deliro* = delirious.
103. In the divine order the higher creatures angels and the blessed) see more plainly the footprints of the Deity, who is the beginning and the end of the universe.
110. All creatures have an instinct to seek God as their end.
118. *Heaven* = the Empyrean.
119. *Substance* = the Primum Mobile.
120. *Thither* = the Empyrean.
122. The instinct which directs all beings to God. This is the answer to Dante's question in line 96.

But at fair aim and glad. Yet it is true,
That as, ofttimes, but ill accords the form
To the design of art, through sluggishness
Or unreplying matter; so this course
Is sometimes quitted by the creature, who
Hath power, directed thus, to bend elsewhere;
As from a cloud the fire is seen to fall,
From its original impulse warped to earth,
By vicious fondness. Thou no more admire
Thy soaring, (if I rightly deem,) than lapse
Of torrent downwards from a mountain's height.
There would in thee for wonder be more cause,
If, free of hinderance, thou hadst stayed below,
As living fire unmoved upon the earth."
So said, she turned toward the heaven her face.

CANTO II.

ARGUMENT.

Dante and his celestial guide enter the moon. The cause of the spots or shadows, which appear in that body, is explained to him.

ALL ye, who in small bark have following sailed,
Eager to listen, on the adventurous track
Of my proud keel, that singing cuts her way,
Backward return with speed, and your own shores
Revisit; nor put out to open sea,
Where losing me, perchance ye may remain
Bewildered in deep maze. The way I pass,
Ne'er yet was run: Minerva breathes the gale;
Apollo guides me; and another Nine,
To my rapt sight, the arctic beams reveal.
Ye other few who have outstretched the neck
Timely for food of angels, on which here

128. Man, who has free will, can overcome his original impulse to seek God, and be led astray by false pleasures.

131. *Vicious fondness* = *falso piacere* = false pleasure.

134. It is as natural for man, when he is purged of sin, to fly toward God, as it is for water to flow toward the sea.

1. Dante alludes to the difficulty, not only of writing the high philosophical and theological themes of the *Paradise*, but also of understanding them, and warns those who are not willing to undertake arduous study to be content with reading the *Hell* and the *Purgatory*. As a matter of fact, the number of those who appreciate the sublime beauties of the *Paradise* is small.

8. *Minerva* = knowledge of divine things.

9. *Apollo* = poetic inspiration. In translating *another Nine*, Cary interprets *nove Muse* as *new Muses*, whereas Philalethes, Scartazzini, Longfellow, and Norton have *nine Muses*.

10. Direct my course by showing me the North Star.

12. *Food* = knowledge of divine things, already spoken of in *Purg.* xxxi. 129. Cf. also "Oh, blessed are those few who sit at that table where the bread of angels is eaten." *Conv.* i. 1.

They live, yet never know satiety;
Through the deep brine ye fearless may put out
Your vessel; marking well the furrow broad
Before you in the wave, that on both sides
Equal returns. Those, glorious, who passed o'er
To Colchos, wondered not as ye will do,
When they saw Jason following the plough.
The increate perpetual thirst, that draws
Toward the realm of God's own form, bore us
Swift almost as the heaven ye behold.
Beatrice upward gazed, and I on her;
And in such space as on the notch a dart
Is placed, then loosened flies, I saw myself
Arrived, where wonderous thing engaged my sight.
Whence she, to whom no care of mine was hid,
Turning to me, with aspect glad as fair,
Bespake me: "Gratefully direct thy mind
To God, through whom to this first star we come."
Meseemed as if a cloud had covered us,
Translucent, solid, firm, and polished bright,
Like adamant, which the sun's beam had smit.
Within itself the ever-during pearl
Received us; as the wave a ray of light
Receives, and rests unbroken. If I then
Was of corporeal frame, and it transcend
Our weaker thought, how one dimension thus
Another could endure, which needs must be
If body enter body; how much more
Must the desire inflame us to behold
That essence, which discovers by what means
God and our nature joined! There will be seen
That, which we hold through faith; not shown by proof,
But in itself intelligibly plain,
E'en as the truth that man at first believes.
I answered: "Lady! I with thoughts devout,
Such as I best can frame, give thanks to him,
Who hath removed me from the mortal world.
But tell, I pray thee, whence the gloomy spots
Upon this body, which below on earth
Give rise to talk of Cain in fabling quaint?"

19. Jason, leader of the Argonauts (*Hell*, xviii. 85). To win the golden fleece, he had to plough a field with two fire-breathing bulls. Ovid, *Met.* vii. 118 ff.

20. The desire, innate in man, to seek God.

21. Wrong, or at least obscure, translation of the original, —

"Del deiforme regno cen portava," = the thirst
"For the deiform kingdom drew us on."

34. *Pearl* = the moon.

43. Dante says that this experience of his, apparently against all natural laws, and yet a fact, should inspire us with greater longing to come to heaven, where we can see the mystery of the double nature of Christ, human and divine.

46. As an axiom or self-evident truth.

52. Cf. *Hell*, xx. 123.

She somewhat smiled, then spake: "If mortals err
In their opinion, when the key of sense
Unlocks not, surely wonder's weapon keen
Ought not to pierce thee: since thou find'st, the wings
Of reason to pursue the senses' flight
Are short. But what thy own thought is, declare."
Then I: "What various here above appears,
Is caused, I deem, by bodies dense or rare."
She then resumed: "Thou certainly wilt see
In falsehood thy belief o'erwhelmed, if well
Thou listen to the arguments which I
Shall bring to face it. The eighth sphere displays
Numberless lights, the which, in kind and size,
May be remarked of different aspects:
If rare or dense of that were cause alone,
One single virtue then would be in all;
Alike distributed, or more, or less.
Different virtues needs must be the fruits
Of formal principles; and these, save one,
Will by thy reasoning be destroyed. Beside,
If rarity were of that dusk the cause,
Which thou inquirest, either in some part
That planet must throughout be void, nor fed
With its own matter; or, as bodies share
Their fat and leanness, in like manner this
Must in its volume change the leaves. The first,
If it were true, had through the sun's eclipse
Been manifested, by transparency
Of light, as through aught rare beside effused.

53. It is no wonder that men are deceived in regard to supernatural things, since in the case of natural phenomena, like the spots on the moon, human reason is so weak of comprehension.

59. The spots on the moon.

60. Dante has given the same explanation of the moon's spots in the *Convito*, ii. 14: "The shadow in the moon is nothing else but the rarity of its body, which hinders the rays of the sun from terminating and being reflected, as in other parts of it." The fact that he is induced by Beatrice to give up this theory, seems to prove that this part of the *Divine Comedy* was composed after the *Convito*.

64. Beatrice first combats the general theory that the difference in the light of the stars is due to the rarity and density of their substance. Then she tries to disprove the same thing in regard to the spots in the moon. The line of argument is as follows: Taking for granted that the stars produce variety of effect in the world, such variety must be due to the essentially different nature of the stars. This would not be true if the difference in their light were only due to density and rarity, for then the stars would differ only in degree, not in kind.

71. The Scholastics distinguish two principles in all bodies, — the *material principle* = the original matter out of which the bodies are formed, and the *formal principle* = that which constitutes the special character of any object.

Save one = the principle of rarity and density.

73. Beatrice now argues against Dante's theory that the spots on the moon are due to difference in density and rarity. If this theory is true, two hypotheses could be held concerning it: (1) either the moon in different places is perforated; or (2) it has dense and rare strata, as fat and lean in meat. The eclipse of the sun proves the first hypothesis to be untrue, for the light of the sun ought in that case to pass through the apertures of the moon, which of course it does not. The second hypothesis is shown to be false by an experiment in optics.

But this is not. Therefore remains to see
The other cause: and, if the other fall,
Erroneous so must prove what seemed to thee.
If not from side to side this rarity
Pass through, there needs must be a limit, whence
Its contrary no further lets it pass.
And hence the beam, that from without proceeds,
Must be poured back; as color comes, through glass
Reflected, which behind it lead conceals.
Now wilt thou say, that there of murkier hue,
Than, in the other part, the ray is shown,
By being thence refracted further back.
From this perplexity will free thee soon
Experience, if thereof thou trial make,
The fountain whence your arts derive their streams
Three mirrors shalt thou take, and two remove
From thee alike; and more remote the third,
Betwixt the former pair, shall meet thine eyes:
Then turned toward them, cause behind thy back
A light to stand, that on the three shall shine,
And thus reflected come to thee from all.
Though that, beheld most distant, do not stretch
A space so ample, yet in brightness thou
Wilt own it equalling the rest. But now,
As under snow the ground, if the warm ray
Smites it, remains dismantled of the hue
And cold, that covered it before; so thee,
Dismantled in thy mind, I will inform
With light so lively, that the tremulous beam
Shall quiver where it falls. Within the heaven,
Where peace divine inhabits, circles round
A body, in whose virtue lies the being
Of all that it contains. The following heaven,
That hath so many lights, this being divides,
Through different essences, from it distinct,
And yet contained within it. The other orbs
Their separate distinctions variously
Dispose, for their own seed and produce apt.

90. A mirror.

91. The distance of an object from the mirror has an effect on the size of the reflection, but not on the strength or color of the light. Hence the last hypothesis is destroyed.

106. As the sun clears the ground of snow, so has Beatrice cleared Dante's mind of error. And now she will explain the true cause of the phenomenon. Each sphere is ruled by a blessed intelligence, which manifests its virtue in the star it rules, and also acts upon all those beneath. The angel of the Primum Mobile influences the heaven of the fixed stars, the angel of which influences the heaven beneath it, and so on through the nine heavens. From this virtue, then, comes the difference of the stars, and not from their varying density and rarity.

111. *Heaven* = the Empyrean.

113. The Primum Mobile, whence comes all virtue in heaven and earth.

114. Heaven of fixed stars, which distributes the power it receives from the Primum Mobile among the various stars.

117. The remaining seven heavens.

Thus do these organs of the world proceed,
As thou beholdest now, from step to step;
Their influences from above deriving,
And thence transmitting downwards. Mark me well;
How through this passage to the truth I ford,
The truth thou lovest; that thou henceforth, alone,
Mayst know to keep the shallows, safe, untold.
"The virtue and motion of the sacred orbs,
As mallet by the workman's hand, must needs
By blessed movers be inspired. The heaven,
Made beauteous by so many luminaries,
From the deep spirit, that moves its circling sphere,
Its image takes and impress as a seal:
And as the soul, that dwells within your dust,
Through members different, yet together formed,
In different powers resolves itself; e'en so
The intellectual efficacy unfolds
Its goodness multiplied throughout the stars;
On its own unity revolving still.
Different virtue compact different
Makes with the precious body it enlivens,
With which it knits, as life in you is knit.
From its original nature full of joy,
The virtue mingled through the body shines,
As joy through pupil of the living eye.
From hence proceeds that which from light to light
Seems different, and not from dense or rare.
This is the formal cause, that generates,
Proportioned to its power, the dusk or clear."

CANTO III.

ARGUMENT.

In the moon Dante meets with Piccarda, the sister of Forese, who tells him that this planet is allotted to those, who, after having made profession of chastity and a religious life, have been compelled to violate their vows; and she then points out to him the spirit of the Empress Constance.

THAT sun, which erst with love my bosom warmed,
Had of fair truth unveiled the sweet aspect,

128. As the hammer is used by a blacksmith, so the heavens are ruled by angels.

130. The starry heaven.

131. The moving angel.

139. "There is one glory of the sun, and another glory of the moon, and another glory of the stars: for one star differeth from another star in glory." 1 Cor. xv. 41.

142. *Nature* = God.

145. *Hence* = the "virtue mingled" in line 43.

147. *Formal cause* = *formal principle* = the cause of the difference in light and darkness.

1. Beatrice.

By proof of right, and of the false reproof;
And I, to own myself convinced and free
Of doubt, as much as needed, raised my head
Erect for speech. But soon a sight appeared,
Which, so intent to mark it, held me fixed,
That of confession I no longer thought.
As through translucent and smooth glass, or wave
Clear and unmoved, and flowing not so deep
As that its bed is dark, the shape returns
So faint of our impictured lineaments,
That, on white forehead set, a pearl as strong
Comes to the eye; such saw I many a face,
All stretched to speak; from whence I straight conceived,
Delusion opposite to that, which raised,
Between the man and fountain, amorous flame.
Sudden, as I perceived them, deeming these
Reflected semblances, to see of whom
They were, I turned mine eyes, and nothing saw;
Then turned them back, directed on the light
Of my sweet guide, who, smiling, shot forth beams
From her celestial eyes. "Wonder not thou,"
She cried, "at this my smiling, when I see
Thy childish judgment; since not yet on truth
It rests the foot, but, as it still is wont,
Makes thee fall back in unsound vacancy.
True substances are these, which thou behold'st,
Hither through failure of their vow exiled.
But speak thou with them; listen, and believe,
That the true light, which fills them with desire,
Permits not from its beams their feet to stray."
Straight to the shadow, which for converse seemed
Most earnest, I addressed me: and began
As one by over-eagerness perplexed:
"O spirit, born for joy! who in the rays
Of life eternal, of that sweetness know'st
The flavor, which, not tasted, passes far
All apprehension; me it well would please,
If thou wouldst tell me of thy name, and this
Your station here." Whence she with kindness prompt,
And eyes glistering with smiles: "Our charity,
To any wish by justice introduced,
Bars not the door; no more than she above,
Who would have all her court be like herself.

16. Narcissus, seeing his image in the fountain, thought it a real person (Ovid, *Met.* iii. 407 ff.). Dante thought the dim figures he saw were the reflection of something behind him, — a delusion opposite to that of Narcissus.

31. God, who is the fountain of light and truth, will not allow the spirits to sin; hence what they say can be accepted as absolutely true.

43. God hears and answers all right prayers; so do the spirits in heaven, since it is his will that they should be like him in all things.

44. *She* = *charity* (line 42) = the divine love of God.

I was a virgin sister in the earth:
And if thy mind observe me well, this form,
With such addition graced of loveliness,
Will not conceal me long; but thou wilt know
Piccarda, in the tardiest sphere thus placed,
Here 'mid these other blessed also blest.
Our hearts, whose high affections burn alone
With pleasure from the Holy Spirit conceived,
Admitted to his order, dwell in joy.
And this condition, which appears so low,
Is for this cause assigned us, that our vows
Were, in some part, neglected and made void."
Whence I to her reply: "Something divine
Beams in your countenances wonderous fair;
From former knowledge quite transmuting you.
Therefore to recollect was I so slow.
But what thou say'st hath to my memory
Given now such aid, that to retrace your forms
Is easier. Yet inform me, ye, who here
Are happy; long ye for a higher place,
More to behold, and more in love to dwell?"
She with those other spirits gently smiled;
Then answered with such gladness, that she seemed
With love's first flame to glow: "Brother! our will
Is, in composure, settled by the power
Of charity, who makes us will alone
What we possess, and naught beyond desire:
If we should wish to be exalted more,
Then must our wishes jar with the high will
Of him, who sets us here; which in these orbs
Thou wilt confess not possible, if here
To be in charity must needs befall,
And if her nature well thou contemplate.
Rather it is inherent in this state
Of blessedness, to keep ourselves within
The divine will, by which our wills with his

50. Sister of Corso and Forese Donati (cf. *Purg.* xxiii.). She had voluntarily entered the order of Santa Clara, while her brother Corso had betrothed her to a Florentine nobleman, Rossellino della Tosa. When Corso learned of her entry into the convent, he hastened to Florence, tore her from the cloister, and forced her to wed della Tosa.

54. This translation is ambiguous. The original is, —

"Letizian del su' ordine formati,"

"rejoice (because) formed according to his order," *i.e.* God has placed them there and they rejoice in harmony with his will. Cf. line 69 ff.

65. There are different grades of blessedness, depending on a more perfect vision of God, and a closer union with him. Dante asks Piccarda if she is not discontented at being at the lowest point of this blessedness. She answers no, since her will is in perfect union with God's will.

73. If the souls desired more bliss than they have, their wishes would jar with God's will. This is impossible in heaven, where charity or love forever reigns, the essence of which (as implied in line 78) is perfect harmony.

Are one. So that as we, from step to step,
Are placed throughout this kingdom, pleases all,
Even as our King, who in us plants his will;
And in his will is our tranquillity:
It is the mighty ocean, whither tends
Whatever it creates and nature makes."
Then saw I clearly how each spot in heaven
Is Paradise, though with like gracious dew
The supreme virtue shower not over all.
But as it chances, if one sort of food
Hath satiated, and of another still
The appetite remains, that this is asked,
And thanks for that returned; e'en so did I,
In word and motion, bent from her to learn
What web it was, through which she had not drawn
The shuttle to its point. She thus began:
"Exalted worth and perfectness of life
The Lady higher up inshrine in heaven,
By whose pure laws upon your nether earth
The robe and veil they wear; to that intent,
That e'en till death they may keep watch, or sleep,
With their great bridegroom, who accepts each vow,
Which to his gracious pleasure love conforms.
I from the world, to follow her, when young
Escaped; and, in her vesture mantling me,
Made promise of the way her sect enjoins.
Thereafter men, for ill than good more apt,
Forth snatched me from the pleasant cloister's pale.
God knows how, after that, my life was framed.
This other spendid shape, which thou behold'st
At my right side, burning with all the light
Of this our orb, what of myself I tell
May to herself apply. From her, like me
A sister, with like violence were torn
The saintly folds, that shaded her fair brows.
E'en when she to the world again was brought
In spite of her own will and better wont,
Yet not for that the bosom's inward veil

82. *From step to step* = from heaven to heaven. Cf. also *Par.* xxxii. 11, 12.

85. The original of this line is famous for its beauty, —

"In la sua volontate è nostra pace."

88. Every heaven is part of Paradise, because it receives (although in different measure) the grace of God.

91. Dante had asked Piccarda if she were happy in the lowest sphere, and has now been fully answered. Yet he is not satisfied and wishes to know what vow she had left unfulfilled. See lines 56, 57.

99. Santa Clara of Assisi, born 1194. Encouraged by St. Francis, she founded an order of nuns in 1212, which soon spread over all Italy. She died in 1253.

103. Christ accepts every vow which proceeds from love and which is conformed to his will.

106. She became a nun.

108. The Donati, at the head of whom was her brother Corso.

119. She always remained a nun at heart.

Did she renounce. This is the luminary
Of mighty Constance, who from that loud blast,
Which blew the second over Suabia's realm,
That power produced, which was the third and last."
She ceased from further talk, and then began
"Ave Maria" singing; and with that song
Vanished, as heavy substance through deep wave.
Mine eye, that, far as it was capable,
Pursued her, when in dimness she was lost,
Turned to the mark where greater want impelled,
And bent on Beatrice all its gaze.
But she, as lightning, beamed upon my looks;
So that the sight sustained it not at first.
Whence I to question her became less prompt.

CANTO IV.

ARGUMENT.

While they still continue in the moon, Beatrice removes certain doubts which Dante had conceived respecting the place assigned to the Blessed, and respecting the will absolute or conditional. He inquires whether it is possible to make satisfaction for a vow broken.

BETWEEN two kinds of food, both equally
Remote and tempting, first a man might die
Of hunger, ere he one could freely choose.
E'en so would stand a lamb between the maw
Of two fierce wolves, in dread of both alike:
E'en so between two deer a dog would stand.
Wherefore, if I was silent, fault nor praise
I to myself impute; by equal doubts

121. Daughter of Roger I., queen of the Two Sicilies, wife of the Emperor Henry VI., and mother of Frederick II. She was born in 1154 and died in 1198. The story of her having been a nun and forcibly torn from the convent, alluded to here by Dante, is only a fable.

122. Henry VI., son of Frederick I.

123. Frederick II.

133. The story of Constance has raised doubts in Dante's mind, but the dazzling glory of Beatrice prevents him from asking questions for the time being.

1. The words of Piccarda have raised two doubts in Dante's mind, one concerning the position of the souls in the different stars, the other concerning the breaking of vows. Since he desires to have both solved, he cannot decide which explanation to ask for first. To explain this state of mind he uses the following figures. Cf. St. Thomas Aquinas, — "Si aliqua dico sunt penitus æqualia, non magis movetur homo ad unum quam ad aliud; sicut famelicus, si habet cibum æqualiter appetibilem in diversis partibus, et secundum æqualem distantiam, non magis movetur ad unum quam ad alterum." *Sum. Theol.* I². 13, 6.

6. "Tigris ut, auditis, diversâ valle duorum,
Extimulata fame, mugitibus armentorum,
Nescit utrò potius ruat, et ruere ardet utroque." *Ovid, Met.* v. 166.

Held in suspense; since of necessity
It happened. Silent was I, yet desire
Was painted in my looks; and thus I spake
My wish more earnestly than language could.
As Daniel, when the haughty king he freed
From ire, that spurred him on to deeds unjust
And violent, so did Beatrice then.
"Well I discern," she thus her words addressed,
"How thou art drawn by each of these desires;
So that thy anxious thought is in itself
Bound up and stifled, nor breathes freely forth.
Thou arguest: if the good intent remain;
What reason that another's violence
Should stint the measure of my fair desert?
"Cause too thou find'st for doubt, in that it seems,
That spirits to the stars, as Plato deemed,
Return. These are the questions which thy will
Urge equally; and therefore I, the first,
Of that will treat which hath the more of gall.
Of seraphim he who is most enskied,
Moses and Samuel, and either John,
Choose which thou wilt, nor even Mary's self,
Have not in any other heaven their seats,
Than have those spirits which so late thou saw'st;
Nor more or fewer years exist; but all
Make the first circle beauteous, diversely
Partaking of sweet life, as more or less
Affliation of eternal bliss pervades them.
Here were they shown thee, not that fate assigns
This for their sphere, but for a sign to thee
Of that celestial furthest from the height.
Thus needs, that ye may apprehend, we speak:
Since from things sensible alone ye learn

13. Beatrice read Dante's thoughts, just as Daniel had brought back and explained to Nebuchadnezzar his dream, thus stilling his anger against soothsayers, whom he had unjustly threatened with punishment because they could not interpret his dream. Dan. ii. 1-45.

20. Piccarda had told Dante that she and Constance had been torn violently from the cloister. Yet they were in the lowest heaven, as if they had been guilty of some neglect. How could this be if they were forced?

23. Dante, seeing the souls in the different heavens, thinks that the doctrine of Plato, that after death each soul returns to its star, is here proven. This doctrine, of course, would be difficult to harmonize with Holy Scripture.

27. Beatrice says she will discuss first the doctrine of Plato, as being contrary to Christianity, and hence a possible cause of heresy = *gall* = *felle* = poison.

28. In the following passage Beatrice tells Dante that the souls do not actually inhabit the stars (as in Plato's *Timæus:* "The Creator, when he had framed the universe, distributed to the stars an equal number of souls, appointing to each soul its several star"), but that all inhabit the *first circle* = the Empyrean, and in the presence of God are filled with felicity, each as much as it is capable of. To explain the difference in their capacity, they are shown to Dante in the different stars, emblematically and figuratively, as it were.

40. We must speak thus in order that men may understand. For things spiritual can only be understood by them, by means of figures drawn from the senses.

That, which, digested rightly, after turns
To intellectual. For no other cause
The Scripture, condescending graciously
To your perception, hands and feet to God
Attributes, nor so means: and holy church
Doth represent with human countenance
Gabriel, and Michäel, and him who made
Tobias whole. Unlike what here thou seest,
The judgment of Timæus, who affirms
Each soul restored to its particular star;
Believing it to have been taken thence,
When nature gave it to inform her mould:
Yet to appearance his intention is
Not what his words declare: and so to shun
Derision, haply thus he hath disguised
His true opinion. If his meaning be,
That to the influencing of these orbs revert
The honor and the blame in human acts,
Perchance he doth not wholly miss the truth.
This principle, not understood aright,
Erewhile perverted well nigh all the world;
So that it fell to fabled names of Jove,
And Mercury, and Mars. The other doubt,
Which moves thee, is less harmful; for it brings
No peril of removing thee from me.
"That, to the eye of man, our justice seems
Unjust, is argument for faith, and not
For heretic declension. But, to the end
This truth may stand more clearly in your view,
I will content thee even to thy wish.
"If violence be, when that which suffers, naught
Consents to that which forceth, not for this
These spirits stood exculpate. For the will,
That wills not, still survives unquenched, and doth,
As nature doth in fire, though violence
Wrested a thousand times; for, if it yield

45. Cf. Milton, —

"What surmounts the reach
Of human sense, I shall delineate so,
By likening spiritual to corporeal forms,
As shall express them best."

P. L. v. 571.

48. *Him* = the Archangel Raphael.

55. Plato may have used his words figuratively to indicate the influence of the stars. If so, this opinion is not to be treated as ridiculous.

Cary has misunderstood the original, in translating *da non esser derisa = so to shun derision.* The meaning is, "not to be laughed at," referring to *opinion.*

64. *Other doubt* = concerning broken vows.

67. The fact that divine justice seems unjust to us, ought rather to lead us to faith than to unbelief, since the judgments of God are beyond our understanding. In the case of the broken vows of Piccarda and Constance, however, the apparent injustice is easily explained, as Beatrice goes on to show.

71. Violence cannot completely conquer the will. Piccarda and Constance, in not returning to the cloister, showed a certain weakness. They ought, like St. Laurence, to have suffered martyrdom; this they did not, hence they occupy the lowest heaven.

Or more or less, so far it follows force.
And thus did these, when they had power to seek
The hallowed place again. In them, had will
Been perfect, such as once upon the bars
Held Laurence firm, or wrought in Scævola
To his own hand remorseless; to the path,
Whence they were drawn, their steps had hastened back,
When liberty returned: but in too few,
Resolve, so steadfast, dwells. And by these words,
If duly weighed, that argument is void,
Which oft might have perplexed thee still. But now
Another question thwarts thee, which, to solve,
Might try thy patience without better aid.
I have, no doubt, instilled into thy mind,
That blessed spirit may not lie; since near
The source of primal truth it dwells for aye:
And thou might'st after of Piccarda learn
That Constance held affection to the veil;
So that she seems to contradict me here.
Not seldom, brother, it hath chanced for men
To do what they had gladly left undone;
Yet, to shun peril, they have done amiss:
E'en as Alcmæon, at his father's suit
Slew his own mother; so made pitiless,
Not to lose pity. On this point bethink thee,
That force and will are blended in such wise
As not to make the offence excusable.
Absolute will agrees not to do wrong;
But inasmuch as there is fear of woe
From non-compliance, it agrees. Of will
Thus absolute, Piccarda spake, and I
Of the other; so that both have truly said."
Such was the flow of that pure rill, that welled
From forth the fountain of all truth; and such

82. St. Laurence was a martyr of the third century, roasted alive in an iron chair at Rome.

The story of Mucius Scævola (died 82 B.C.) is told by Livy, ii. 12.

92. *Par.* iii. 31, 32.

94. This translation is ambiguous. The original is, —

"E poi potesti da Piccarda udire,"

"and thou wert able to hear from Piccarda," *i.e.* he did really hear. See *Par.* iii. 119.

Piccarda had said that Constance was still a nun at heart; this seems to contradict what Beatrice has just said about her weakness of will. Beatrice explains that fear of harm prevented Constance from returning to the convent; hence there is no contradiction, since her desire to do so still remained.

100. See *Purg.* xii. 46. Alcmæon, to obey the commands of his father Amphiaraus, killed his mother Eriphyle.

"Ultusque parente parentem
Natus, erit facto pius et sceleratus eodem."
Ovid, Met. ix. 10.

102. *Pity* = *pietà*. This word in Italian means both "pity" and "piety." The latter is meant here.

105. What Piccarda says of Constance is said absolutely and without regard to circumstances. What Beatrice declares is said relatively. According to Buti, there are two wills, one absolute, the other relative, the latter of which may consent to a minor wrong in order to escape a greater.

111. God.

The rest, that to my wondering thoughts I found.
"O thou, of primal love the prime delight,
Goddess!" I straight replied, "whose lively words
Still shed new heat and vigor through my soul;
Affection fails me to requite thy grace
With equal sum of gratitude: be his
To recompense, who sees and can reward thee.
Well I discern, that by that truth alone
Enlightened, beyond which no truth may roam,
Our mind can satisfy her thirst to know:
Therein she resteth, e'en as in his lair
The wild beast, soon as she hath reached that bound.
And she hath power to reach it; else desire
Were given to no end. And thence doth doubt
Spring, like a shoot, around the stock of truth;
And it is nature which, from height to height,
On to the summit prompts us. This invites,
This doth assure me, Lady! reverently
To ask thee of another truth, that yet
Is dark to me. I fain would know, if man
By other works well done may so supply
The failure of his vows, that in your scale
They lack not weight." I spake; and on me straight
Beatrice looked, with eyes that shot forth sparks
Of love celestial, in such copious stream,
That, virtue sinking in me overpowered,
I turned; and downward bent, confused, my sight.

CANTO V.

ARGUMENT.

The question proposed in the last Canto is answered. Dante ascends with Beatrice to the planet Mercury, which is the second heaven; and here he finds a multitude of spirits, one of whom offers to satisfy him of anything he may desire to know from them.

"If beyond earthly wont, the flame of love
Illume me, so that I o'ercome thy power

119. Divine truth.

122. The meaning of this strange metaphor is as follows: The soul has an inborn instinct to see truth, and can never rest until it finds it in God. This rest can be found, for otherwise God would not have implanted this desire in our breasts. Hence doubt drives us on from point to point till we finally arrive at the truth as it is in God.

131. "Can anything be substituted for a broken vow, so that no blame will remain?"

1. Beatrice shows the love which fills her by increased splendor, and explains this to Dante as proceeding from a deeper vision of the glory of God. We shall see that this splendor increases from heaven to heaven.

Of vision, marvel not: but learn the cause
In that perfection of the sight, which, soon
As apprehending, hasteneth on to reach
The good it apprehends. I well discern,
How in thine intellect already shines
The light eternal, which to view alone
Ne'er fails to kindle love; and if aught else
Your love seduces, 't is but that it shows
Some ill-marked vestige of that primal beam.
"This wouldst thou know: if failure of the vow
By other service may be so supplied,
As from self-question to assure the soul."
Thus she her words, not heedless of my wish,
Began; and thus, as one who breaks not off
Discourse, continued in her saintly strain:
"Supreme of gifts, which God, creating, gave
Of his free bounty, sign most evident
Of goodness, and in his account most prized
Was liberty of will; the boon, wherewith
All intellectual creatures, and them sole,
He hath endowed. Hence now thou mayst infer
Of what high worth the vow, which so is framed
That when man offers, God well-pleased accepts:
For in the compact between God and him,
This treasure, such as I describe it to thee,
He makes the victim; and of his own act.
What compensation therefore may he find?
If that, whereof thou hast oblation made,
By using well thou think'st to consecrate,
Thou wouldst of theft do charitable deed.
Thus I resolve thee of the greater point.
"But forasmuch as holy church, herein
Dispensing, seems to contradict the truth
I have discovered to thee, yet behoves
Thou rest a little longer at the board,
Ere the crude aliment which thou hast ta'en,
Digested fitly, to nutrition turn.
Open thy mind to what I now unfold;
And give it inward keeping. Knowledge comes
Of learning well retained, unfruitful else.

9. The soul naturally desires the good, and if it sins it is only because it is led astray by the appearance of good.

14. *Self-question* = *litigio* = lawsuit, strife; here = contest with divine justice.

18. Free will is the greatest gift God gives to man. In making a vow, the latter sacrifices to God this, the greatest of his possessions. How then can he compensate for it by anything else?

31. If a man breaks his vow, and thinks to make it all right by serving God in some other way, he is like one who steals and thinks to make amends by doing good with the stolen money.

37. "Thou must listen to me a little longer." Cf. *Convito*, i. 1: "Blessed are those that sit at the table where the bread of angels is eaten."

"This sacrifice, in essence, of two things
Consisteth; one is that, whereof 't is made;
The covenant, the other. For the last,
It ne'er is cancelled, if not kept: and hence
I spake, erewhile, so strictly of its force.
For this it was enjoined the Israelites,
Though leave were given them, as thou know'st, to change
The offering, still to offer. The other part,
The matter and the substance of the vow,
May well be such, as that, without offence,
It may for other substance be exchanged.
But, at his own discretion, none may shift
The burden on his shoulders; unreleased
By either key, the yellow and the white.
Nor deem of any change, as less than vain,
If the last bond be not within the new
Included, as the quatre in the six.
No satisfaction therefore can be paid
For what so precious in the balance weighs,
That all in counterpoise must kick the beam.
Take then no vow at random: ta'en, with faith
Preserve it; yet not bent, as Jephthah once,
Blindly to execute a rash resolve,
Whom better it had suited to exclaim,
'I have done ill,' than to redeem his pledge
By doing worse: or, not unlike to him
In folly, that great leader of the Greeks;
Whence, on the altar, Iphigenia mourned
Her virgin beauty, and hath since made mourn
Both wise and simple, even all, who hear
Of so fell sacrifice. Be ye more staid,
O Christians! not, like feather, by each wind
Removable; nor think to cleanse yourselves
In every water. Either testament,
The old and new, is yours: and for your guide,
The shepherd of the church. Let this suffice

43. A vow consists of two things: (1) the thing vowed, — virginity, poverty, etc.; and (2) the act of vowing, *i.e.* the sacrifice of one's free will. This latter can never be cancelled, but the former may be changed from one thing to another. This can be done, however, on two conditions only: (1) that Holy Church give permission; and (2) that the thing offered in exchange be greater by one and a half than the first subject of the vow.

48. See Leviticus xxvii.

56. The authority of the Church. See *Purg.* ix. 108.

58. *Bond* = thing substituted.

60. Nothing can compensate for what is greater than all other things. Such is the vow of chastity; hence Piccarda and Constance could offer nothing in exchange.

63. Beatrice exhorts mankind to consider the solemnity of vows, and to make none rashly.

64. He vowed, in case of victory, to sacrifice to the Lord the first thing which came out of his house on his return. This turned out to be his daughter. Judges xi., xii.

69. Agamemnon. Retained in Aulis by contrary winds, he sacrificed his daughter Iphigenia in order to obtain from the gods favorable winds.

75. Do not think that every vow which you offer to God will win his favor, as is done by the water of baptism.

To save you. When by evil lust enticed,
Remember ye be men, not senseless beasts;
Nor let the Jew, who dwelleth in your streets,
Hold you in mockery. Be not, as the lamb,
That, fickle wanton, leaves its mother's milk,
To dally with itself in idle play."
Such were the words that Beatrice spake:
These ended, to that region, where the world
Is liveliest, full of fond desire she turned.
Though mainly prompt new question to propose,
Her silence and changed look did keep me dumb.
And as the arrow, ere the cord is still,
Leapeth unto its mark; so on we sped
Into the second realm. There I beheld
The dame, so joyous, enter, that the orb
Grew brighter at her smiles; and, if the star
Were moved to gladness, what then was my cheer,
Whom nature hath made apt for every change!
As in a quiet and clear lake the fish,
If aught approach them from without, do draw
Towards it, deeming it their food; so drew
Full more than thousand splendors towards us;
And in each one was heard: "Lo! one arrived
To multiply our loves!" and as each came,
The shadow, streaming forth effulgence new,
Witnessed augmented joy. Here, Reader! think,
If thou didst miss the sequel of my tale,
To know the rest how sorely thou wouldst crave;
And thou shalt see what vehement desire
Possessed me, soon as these had met my view,
To know their state. "O born in happy hour!
Thou, to whom grace vouchsafes, or e'er thy close
Of fleshly warfare, to behold the thrones
Of that eternal triumph; know, to us
The light communicated, which through heaven
Expatiates without bound. Therefore, if aught
Thou of our beams wouldst borrow for thine aid,
Spare not; and, of our radiance, take thy fill."
Thus of those piteous spirits one bespake me;
And Beatrice next: "Say on; and trust
As unto gods." — "How in the light supreme
Thou harbor'st, and from thence the virtue bring'st,

86. The equator, where the sun now is; or the Empyrean.

92. The heaven of Mercury, where are the spirits of those who on earth strove to gain honor and glory.

101. The spirits hail with joy the approach of Dante, because he will increase the exercise of their love by giving them an opportunity of solving his doubts.

117. *Piteous* = *pïi* = pious.

119. As in the moon, Dante asks two questions here: 1. Who the spirit is? 2. Why it is here?

That, sparkling in thine eyes, denotes thy joy,
I mark; but, who thou art, am still to seek;
Or wherefore, worthy spirit! for thy lot
This sphere assigned, that oft from mortal ken
Is veiled by other's beams." I said; and turned
Toward the lustre, that with greeting kind
Erewhile had hailed me. Forthwith, brighter far
Than erst, it waxed: and, as himself the sun
Hides through excess of light, when his warm gaze
Hath on the mantle of thick vapors preyed;
Within its proper ray the saintly shape
Was, through increase of gladness, thus concealed;
And, shrouded so in splendor, answered me,
E'en as the tenor of my song declares.

CANTO VI.

ARGUMENT.

The spirit, who had offered to satisfy the inquiries of Dante, declares himself to be the Emperor Justinian; and after speaking of his own actions, recounts the victories, before him, obtained under the Roman Eagle. He then informs our Poet that the soul of Romeo the pilgrim is in the same star.

"AFTER that Constantine the eagle turned
Against the motions of the heaven, that rolled
Consenting with its course, when he of yore,
Lavinia's spouse, was leader of the flight;
A hundred years twice told and more, his seat
At Europe's extreme point, the bird of Jove
Held, near the mountains, whence he issued first;
There under shadow of his sacred plumes
Swaying the world, till through successive hands
To mine he came devolved. Cæsar I was;
And am Justinian; destined by the will
Of that prime love, whose influence I feel,

124. Mercury is so near the sun that it can seldom be seen with the naked eye. Copernicus is said to have lamented on his death-bed never to have seen it.

126. This is Justinian, as will be seen in the following Canto.

1. Constantine (born 274, died 347), in transferring the seat of Empire from Rome to Byzantium, carried the eagle from west to east, while Æneas (*Lavinia's spouse*), passing from Troy to Rome, followed the sun's course, *i.e.* from east to west.

5. From the transference of the Empire to Byzantium, in 330, to the beginning of Justinian's reign, in 527, only 197 years have passed; to the reconquest of the western world by the latter, however, in 536, 206 years have passed.

6. Byzantium, now called Constantinople.

7. Mountains near Troy.

10. *Cæsar*, being a title of rank, is left behind at death; *Justinian*, expressing his personality, remains.

12. *Prime love* = the Holy Ghost.

From vain excess to clear the encumbered laws.
Or e'er that work engaged me, I did hold
In Christ one nature only; with such faith
Contented. But the blessed Agapete,
Who was chief shepherd, he with warning voice
To the true faith recalled me. I believed
His words: and what he taught, now plainly see,
As thou in every contradiction seest
The true and false opposed. Soon as my feet
Were to the church reclaimed, to my great task,
By inspiration of God's grace impelled,
I gave me wholly; and consigned mine arms
To Belisarius, with whom heaven's right hand
Was linked in such conjointment, 't was a sign
That I should rest. To thy first question thus
I shape mine answer, which were ended here,
But that its tendency doth prompt perforce
To some addition; that thou well mayst mark,
What reason on each side they have to plead,
By whom that holiest banner is withstood,
Both who pretend its power and who oppose.
"Beginning from that hour, when Pallas died
To give it rule, behold the valorous deeds
Have made it worthy reverence. Not unknown
To thee, how for three hundred years and more
It dwelt in Alba, up to those fell lists
Where, for its sake, were met the rival three;
Nor aught unknown to thee, which it achieved
Down from the Sabines' wrong to Lucrece' woe;

13. Refers to the famous Pandects, or collection of Roman laws, made by Justinian. The statement that this work was inspired by the Holy Ghost (see line above) indicates the high esteem of these laws in the Middle Ages, and harmonizes with the theory of Dante as to the sanctity of the Empire.

15. The heresy alluded to here is that of the Eutychians or Monophysites. Justinian himself was not a follower of this sect (as Dante says here), but his wife, Theodora, was. She persuaded the Emperor to appoint one of her followers, Anthemius, to the chair of Constantinople; but Justinian, being rebuked by Pope Agapetus for this act, immediately revoked his action and deposed Anthemius.

20. It is self-evident that of two contradictory things, one must be true and the other false.

22. *Task* = revision of the laws.

25. Famous general of Justinian, who reconquered Italy from the Goths. His victories, says the Emperor, shows God to have been with him.

27. Dante's first question was, who the spirit was. This is now answered; but Justinian, apropos of this, gives an account of the origin and progress of the Roman Empire, and admonishes both Guelphs and Ghibellines (line 33); the former because they opposed the Empire, the latter because they turned it to their own selfish uses. At this time the terms *Guelphs* and *Ghibellines* had lost much of their original meaning, and often expressed only private quarrels.

34. Pallas was son of Evander, King of Latium, who was killed in battle by Turnus (cf. *Æn.* x.). Dante seems to indicate here that Æneas inherited the rights of Pallas to Latium.

38. Alba Longa, built by Ascanius, son of Æneas.

39. *Rival three* = the Horatii and the Curii.

41. From the Rape of the Sabines to the Rape of Lucrece.

With its seven kings conquering the nations round;
Nor all it wrought, by Roman worthies borne
'Gainst Brennus and the Epirot prince, and hosts
Of single chiefs, or states in league combined
Of social warfare: hence, Torquatus stern,
And Quintius named of his neglected locks,
The Decii, and the Fabii hence acquired
Their fame, which I with duteous zeal embalm.
By it the pride of Arab hordes was quelled,
When they, led on by Hannibal, o'erpassed
The Alpine rocks, whence glide thy currents, Po!
Beneath its guidance, in their prime of days
Scipio and Pompey triumphed; and that hill
Under whose summit thou didst see the light
Rued its stern bearing. After, near the hour,
When heaven was minded that o'er all the world
His own deep calm should brood, to Cæsar's hand
Did Rome consign it; and what then it wrought
From Var unto the Rhine, saw Isere's flood,
Saw Loire and Seine, and every vale, that fills
The torrent Rhone. What after that it wrought,
When from Ravenna it came forth, and leaped
The Rubicon, was of so bold a flight,
That tongue nor pen may follow it. Towards Spain
It wheeled its bands, then toward Dyrrachium smote,
And on Pharsalia, with so fierce a plunge,
E'en the warm Nile was conscious to the pang;
Its native shores Antandros, and the streams
Of Simois revisited, and there

44. Brennus, the leader of the Senonian Gauls, said to have captured Rome in 390 B.C. He was conquered by Camillus.

The *Epirot prince* = Pyrrhus (the original has *Pirro*), King of Epirus, one of the greatest generals of antiquity. He was defeated by the Romans at Beneventum in 275 B.C.

46. Titus Manlius Torquatus, leader of the Roman armies, killed his own son for disobeying his commands.

47. Quintius Cincinnatus, so named for his long locks. In 458 B.C. he was named dictator, defeated the Æquians, and laid down his dictatorship after a lapse of only sixteen days.

48. The names of several great Romans, famous in history.

52. According to Dante, Hannibal crossed the Alps by way of Mont Cenis.

53. *In their prime of days* = *giovanetti* = when they were young. Scipio Africanus was only seventeen when he fought against Hannibal at Ticinus. At nineteen he was at Cannæ, at thirty-three he gained a decisive victory over Hannibal. Pompey obtained a triumph at the age of twenty-five.

55. Fiesole was destroyed by the Romans after the defeat of Catiline. Florence is situated just below it.

56. The time of our Saviour's birth.

59. In the following lines an outline is given of the exploits of Julius Cæsar.

60. The Gallic wars of Cæsar.

63. The civil wars are described briefly, but clearly, — the crossing of the Rubicon, the conquest of Italy, the defeat of Petreius and Afranius in Spain, the doubtful battle at Dyrrachium, and the battle of Pharsalia, after which Pompey fled to Egypt, where he died.

68. Allusion to the treacherous murder of Pompey by Ptolemy.

69. *Its, i.e.* the eagle's. Alludes to the march of Cæsar to Egypt and Asia Minor, — the "native shores" of Æneas, hence of the Roman Empire, symbolized in the eagle.

Where Hector lies; then ill for Ptolemy
His pennons shook again; lightening, thence fell
On Juba; and the next, upon your west,
At sound of the Pompeian trump, returned.
"What following, and in its next bearer's gripe,
It wrought, is now by Cassius and Brutus
Barked of in hell; and by Perugia's sons,
And Modena's, was mourned. Hence weepeth still
Sad Cleopatra, who, pursued by it,
Took from the adder black and sudden death.
With him it ran e'en to the Red Sea coast;
With him composed the world to such a peace,
That of his temple Janus barred the door.
"But all the mighty standard yet had wrought,
And was appointed to perform thereafter,
Throughout the mortal kingdom which it swayed,
Falls in appearance dwindled and obscured,
If one with steady eye and perfect thought
On the third Cæsar look; for to his hands,
The living Justice, in whose breath I move,
Committed glory, e'en into his hands,
To execute the vengeance of its wrath.
"Hear now, and wonder at, what next I tell.
After with Titus it was sent to wreak
Vengeance for vengeance of the ancient sin.
And, when the Lombard tooth, with fang impure,
Did gore the bosom of the holy church,
Under its wings, victorious Charlemagne
Sped to her rescue. Judge then for thyself
Of those, whom I erewhile accused to thee,
What they are, and how grievous their offending,
Who are the cause of all your ills. The one
Against the universal ensign rears
The yellow lilies; and with partial aim,
That, to himself, the other arrogates:

71. He took Egypt from Ptolemy.

73. The African war of Cæsar against Juba.

74. He put an end to the civil wars by conquering Labienus and the two sons of Pompey.

76. The victories of the eagle under Augustus are now described, — against the assassins of Cæsar at Philippi, against Mark Antony at Modena, and against the Consul L. Antonius, when Perugia was nearly destroyed.

79. After the battle of Actium, and the suicide of Antony, Cleopatra killed herself by means of an adder.

83. The doors of the temple of Janus were shut only when Rome was at peace.

89. Our Saviour was crucified under the reign of Tiberius, and the atonement accomplished.

92. *Vengeance* = the punishment accepted by Christ to appease the wrath of God. That this happened under Tiberius was glory for him.

95. The destruction of Jerusalem by Titus.

98. In 773 Pope Adrian I. asked the aid of Charlemagne against Desiderius, the last King of the Lombards. Twenty-seven years later the French King was crowned Emperor by Leo III.

100. The Guelphs and Ghibellines. See line 33.

104. The scutcheon of France. Charles II. of Anjou was the head of the Guelph party, which opposed the Emperor.

105. The Ghibellines used the Empire for their own selfish purposes.

So that 't is hard to see who most offends.
Be yours, ye Ghibellines, to veil your hearts
Beneath another standard: ill is this
Followed of him, who severs it and justice:
And let not with his Guelphs the new-crowned Charles
Assail it; but those talons hold in dread,
Which from a lion of more lofty port
Have rent the casing. Many a time ere now
The sons have for the sire's transgression wailed:
Nor let him trust the fond belief, that heaven
Will truck its armor for his lilied shield.
"This little star is furnished with good spirits,
Whose mortal lives were busied to that end,
That honor and renown might wait on them:
And, when desires thus err in their intention,
True love must needs ascend with slacker beam.
But it is part of our delight, to measure
Our wages with the merit; and admire
The close proportion. Hence doth heavenly justice
Temper so evenly affection in us,
It ne'er can warp to any wrongfulness.
Of diverse voices is sweet music made:
So in our life the different degrees
Render sweet harmony among these wheels.
"Within the pearl, that now encloseth us,
Shines Romeo's light, whose goodly deed and fair
Met ill acceptance. But the Provençals,
That were his foes, have little cause for mirth.
Ill shapes that man his course, who makes his wrong
Of other's worth. Four daughters were there born
To Raymond Berenger; and every one
Became a queen: and this for him did Romeo,
Though of mean state and from a foreign land.
Yet envious tongues incited him to ask
A reckoning of that just one, who returned

110. See note to line 104.

111. *Talons* — of the eagle — *i.e.* the imperial power.

113. *Casing* = *vello* = fleece, hair.

115. Let him not believe that God, who has ordained the Roman Empire to be the universal temporal power, will now change his mind and give this power to France.

117. Mercury. Justinian thus answers Dante's second question (see Canto v. 122), why he dwells in this sphere. The souls here did not exercise virtue with entire self-forgetfulness, but were moved thereto by desire of glory and fame.

125. Repeats the same idea as in Canto iii. 70 ff.

129. All rejoice in God, and although in different degrees, yet no envy can spoil the harmony of love and good-will.

131. Romeo of Villeneuve (1170–1250), Prime Minister of Raymond Berenger, Count of Provence. Under his administration the revenues were greatly increased, and the four daughters of the count were married to four kings, — Louis IX. of France, Henry III. of England, Richard, King of the Romans, and Charles of Anjou, King of Apulia and Sicily. According to the legend followed by Dante, Romeo was a poor pilgrim when he entered the count's service, and when — through the jealousy of the nobles of Provence — he was dismissed, he took his pilgrim's staff and departed as he had come.

Twelve fold to him for ten. Aged and poor
He parted thence: and if the world did know
The heart he had, begging his life by morsels,
'T would deem the praise, it yields him, scantly dealt."

CANTO VII.

ARGUMENT.

In consequence of what had been said by Justinian, who together with the other spirits have now disappeared, some doubts arise in the mind of Dante respecting the human redemption. These difficulties are fully explained by Beatrice.

"HOSANNA Sanctus Deus Sabaoth,
Superillustrans claritate tuâ
Felices ignes horum malahoth."
Thus chanting saw I turn that substance bright,
With fourfold lustre to its orb again,
Revolving; and the rest, unto their dance,
With it, moved also; and, like swiftest sparks,
In sudden distance from my sight were veiled.
Me doubt possessed; and "Speak," it whispered me,
"Speak, speak unto thy lady; that she quench
Thy thirst with drops of sweetness." Yet blank awe,
Which lords it o'er me, even at the sound
Of Beatrice's name, did bow me down
As one in slumber held. Not long that mood
Beatrice suffered: she, with such a smile,
As might have made one blest amid the flames,
Beaming upon me, thus her words began:
"Thou in thy thought art pondering (as I deem,
And what I deem is truth) how just revenge
Could be with justice punished: from which doubt
I soon will free thee; so thou mark my words;
For they of weighty matter shall possess thee.
Through suffering not a curb upon the power
That willed in him, to his own profiting,

141. Romeo had increased the revenues *twelve fold for ten* = indefinite number for a definite one.

1. "Hosanna Holy God of Sabaoth, shining with thy brightness upon the blessed fires of these kingdoms."

4. Justinian.

5. *Fourfold lustre* is a wrong translation of *doppio lume s' addua* = (upon which) a double light is combined; *i.e.* Justinian being both a virtuous ruler and a law-giver is distinguished by two lights.

So also the word *orb* (= *rota* = wheel = dance), in Scartazzini, Longfellow, and Norton is given *nota* = song.

9. *Doubt.* See note below.

19. Dante cannot understand how the crucifixion can be just vengeance and yet punishable. Cf. *Par.* vi. 94 ff.

That man, who was unborn, condemned himself;
And, in himself, all, who since him have lived,
His offspring: whence, below, the human kind
Lay sick in grievous error many an age;
Until it pleased the Word of God to come
Amongst them down, to his own person joining
The nature from its Maker far estranged,
By the mere act of his eternal love.
Contemplate here the wonder I unfold.
The nature with its Maker thus conjoined,
Created first was blameless, pure and good;
But, through itself alone, was driven forth
From Paradise, because it had eschewed
The way of truth and life, to evil turned.
Ne'er then was penalty so just as that
Inflicted by the cross, if thou regard
The nature in assumption doomed; ne'er wrong
So great, in reference to him, who took
Such nature on him, and endured the doom.
So different effects flowed from one act:
For by one death God and the Jews were pleased;
And heaven was opened, though the earth did quake.
Count it not hard henceforth, when thou dost hear
That a just vengeance was, by righteous court,
Justly revenged. But yet I see thy mind,
By thought on thought arising, sore perplexed;
And, with how vehement desire, it asks
Solution of the maze. What I have heard,
Is plain, thou say'st: but wherefore God this way
For our redemption chose, eludes my search.
"Brother! no eye of man not perfected,
Nor fully ripened in the flame of love,
May fathom this decree. It is a mark,
In sooth, much aimed at, and but little kenned:
And I will therefore show thee why such way
Was worthiest. The celestial love, that spurns
All envying in its bounty, in itself
With such effulgence blazeth, as sends forth
All beauteous things eternal. What distils

25. Adam. 29. John i. 1 ff.

31. Human nature.

39. Adam left his sin as a heritage to his descendants. Christ, assuming the nature of man, fell under the ban of sin. Hence in so far as he was man, he deserved punishment and the crucifixion was just. In so far as he was divine, however, his death was the greatest crime in the world's history. Hence the destruction of Jerusalem by Titus was a "just revenge on a just vengeance."

46. Matt. xxvii. 51.

52. Dante's doubt has been answered, but he wishes to know why God chose this way of salvation for man.

55. The ways of God are hard to understand, and only the heart illumined by love can catch a glimpse of his wisdom as manifested in the atonement.

63. *What distils* etc. = those things, which being directly created by God, are immortal. Here the soul is chiefly meant.

Immediate thence, no end of being knows;
Bearing its seal immutably imprest.
Whatever thence immediate falls, is free,
Free wholly, uncontrollable by power
Of each thing new: by such conformity
More grateful to its author, whose bright beams,
Though all partake their shining, yet in those
Are liveliest, which resemble him the most.
These tokens of pre-eminence on man
Largely bestowed, if any of them fail,
He needs must forfeit his nobility,
No longer stainless. Sin alone is that,
Which doth disfranchise him, and make unlike
To the chief good; for that its light in him
Is darkened. And to dignity thus lost
Is no return; unless, where guilt makes void,
He for ill pleasure pay with equal pain.
Your nature, which entirely in its seed
Transgressed, from these distinctions fell, no less
Than from its state in Paradise; nor means
Found of recovery (search all methods out
As strictly as thou may) save one of these,
The only fords were left through which to wade:
Either, that God had of his courtesy
Released him merely; or else, man himself
For his own folly by himself atoned.
"Fix now thine eye, intently as thou canst,
On the everlasting council; and explore,
Instructed by my words, the dread abyss.
"Man in himself had ever lacked the means
Of satisfaction, for he could not stoop
Obeying, in humility so low,
As high, he, disobeying, thought to soar:
And, for this reason, he had vainly tried,
Out of his own sufficiency, to pay
The rigid satisfaction. Then behoved
That God should by his own ways lead him back
Unto the life, from whence he fell, restored:
By both his ways, I mean, or one alone.

66. Another attribute of these direct creations of God is that they are independent of the influence of the stars (*each thing new*).

72. Man has three pre-eminent attributes, — immortality, freedom, and likeness to God.

80. Justice demands that since man has sinned, the only way to restore him is by punishment.

81. *Seed* = Adam. He not only was driven from Paradise, but lost the above-mentioned attributes, — immortality, freedom, likeness to God.

86. The only way to restore mankind was for God, out of his free grace, to cancel sin, or that man should pay the full price of his own transgression. This latter was impossible, for man could never stoop so low in humility as he had risen in proud disobedience. Hence God alone could accomplish the atonement. This he did in a double way, satisfying both justice and mercy, by giving himself to die for us.

But since the deed is ever prized the more,
The more the doer's good intent appears;
Goodness celestial, whose broad signature
Is on the universe, of all its ways
To raise ye up, was fain to leave out none.
Nor aught so vast or so magnificent,
Either for him who gave or who received,
Between the last night and the primal day,
Was or can be. For God more bounty showed,
Giving himself to make man capable
Of his return to life, than had the terms
Been mere and unconditional release.
And for his justice, every method else
Were all too scant, had not the Son of God
Humbled himself to put on mortal flesh.
"Now, to content thee fully, I revert;
And further in some part unfold my speech,
That thou mayst see it clearly as myself.
"I see, thou sayst, the air, the fire I see,
The earth and water, and all things of them
Compounded, to corruption turn, and soon
Dissolve. Yet these were also things create.
Because, if what were told me, had been true,
They from corruption had been therefore free.
"The angels, O my brother! and this clime
Wherein thou art, impassible and pure,
I call created, even as they are
In their whole being. But the elements,
Which thou hast named, and what of them is made,
Are by created virtue informed: create,
Their substance; and create, the informing virtue
In these bright stars, that round them circling move.
The soul of every brute and of each plant,
The ray and motion of the sacred lights,
Draw from complexion with meet power endued.
But this our life the eternal good inspires
Immediate, and enamours of itself;
So that our wishes rest forever here.
"And hence thou mayst by inference conclude

118. What Beatrice had said of the immortality of things immediately created by God (lines 63 ff.), needs explanation. Dante thinks the elements were also created by God, yet these are corruptible. In answer to this doubt, Beatrice says (lines 127 ff.), these elements, however, are not created directly by God, as the angels, the heavens, and the soul are. The matter is first created, and then the "informing virtue" which resides in the stars — itself created — produces secondary forms, such as plants, animals, etc.

136. The motion and the light of the stars draw out of primary matter the vital principles of animals and plants (contained therein), and give existence to the latter. This existence, however, is only temporary, while man's existence is eternal.

138. *Our = your*, according to Scartazzini, Longfellow, and Norton.

Our resurrection certain, if thy mind
Consider how the human flesh was framed,
When both our parents at the first were made."

CANTO VIII.

ARGUMENT.

The Poet ascends with Beatrice to the third heaven, which is the planet Venus; and here finds the soul of Charles Martel, King of Hungary, who had been Dante's friend on earth, and who now, after speaking of the realms to which he was heir, unfolds the cause why children differ in disposition from their parents.

THE world was, in its day of peril dark,
Wont to believe the dotage of fond love,
From the fair Cyprian deity, who rolls
In her third epicycle, shed on men
By stream of potent radiance: therefore they
Of elder time, in their old error blind,
Not her alone with sacrifice adored
And invocation, but like honors paid
To Cupid and Dione, deemed of them
Her mother, and her son, him whom they feigned
To sit in Dido's bosom: and from her,
Whom I have sung preluding, borrowed they
The appellation of that star, which views
Now obvious, and now averse, the sun.
I was not ware that I was wafted up
Into its orb; but the new loveliness,
That graced my lady, gave me ample proof
That we had entered there. And as in flame
A sparkle is distinct, or voice in voice
Discerned, when one its even tenor keeps,
The other comes and goes; so in that light
I other luminaries saw, that coursed
In circling motion, rapid more or less,
As their eternal vision each impels.

142. The bodies of Adam and Eve, being directly created by God, are immortal. Hence the bodies of their descendants, being restored by the death of Christ to their former privileges, are also immortal. This is a proof of the resurrection of the body.

1. Reference to the opinion held by the ancients as to the influence of Venus in inspiring sensual love. *Peril dark* = heathendom.

3. Venus, so called because born in Cyprus.

4. "And upon the back of this circle in the heaven of Venus, is a little sphere, which revolves by itself in this heaven, the circle of which astrologers call Epicycle." *Conv.* ii. 4.

9. Dione was the daughter of Oceanus and Thetis, and mother of Venus.

11. *Æn.* i. 657 ff.

14. "Or da coppa, or da ciglio" = "Now behind, now in front."

Reference to the function of Venus as evening and morning star.

24. According to the measure of their vision of God.

Never was blast from vapor charged with cold,
Whether invisible to the eye or no,
Descended with such speed, it had not seemed
To linger in dull tardiness, compared
To those celestial lights, that towards us came,
Leaving the circuit of their joyous ring,
Conducted by the lofty seraphim.
And after them, who in the van appeared,
Such an Hosanna sounded as had left
Desire, ne'er since extinct in me, to hear
Renewed the strain. Then, parting from the rest,
One near us drew, and sole began: "We all
Are ready at thy pleasure, well disposed
To do thee gentle service. We are they
To whom thou in the world erewhile didst sing;
'O ye! whose intellectual ministry
Moves the third heaven:' and in one orb we roll,
One motion, one impulse, with those who rule
Princedoms in heaven; yet are of love so full,
That to please thee 't will be as sweet to rest."
After mine eyes had with meek reverence
Sought the celestial guide, and were by her
Assured, they turned again unto the light,
Who had so largely promised; and with voice
That bare the lively pressure of my zeal,
"Tell who ye are," I cried. Forthwith it grew
In size and splendor, through augmented joy;
And thus it answered: "A short date, below,
The world possessed me. Had the time been more,
Much evil, that will come, had never chanced.
My gladness hides thee from me, which doth shine
Around, and shroud me, as an animal
In its own silk enswathed. Thou lovedst me well,
And hadst good cause; for had my sojourning
Been longer on the earth, the love I bare thee
Had put forth more than blossoms. The left bank,
That Rhone, when he hath mixed with Sorga, laves,

26. A visible wind would be one which shows its effects by driving dust, clouds, etc., or perhaps the reference is to lightning.

31. All the heavens take their motion from the Primum Mobile, presided over by the Seraphim.

36. Charles Martel, as we shall see below.

40. "Voi che intendendo il terzo ciel movete." The first line of the first canzone in Dante's *Convito*.

Dante supposes that each heaven is under the charge of one of the nine orders of the celestial hierarchy: the Seraphim = the Primum Mobile; Cherubim = Heaven of Fixed Stars; Thrones = Saturn; Dominations = Jupiter; Virtue = Mars; Powers = Sun; Principalities = Venus (in the *Convito*, however, he says Thrones); Archangels = Mercury; Angels = Moon.

46. Beatrice.

47. *The light* = Charles Martel, son of Charles II. of Anjou, King of Naples. He was born 1271, crowned King of Hungary in 1290, and died 1295. He was in Florence for a short time in 1294, and Dante probably became acquainted with him then.

61. Provence. The Sorgue (*Sorga*) is a small stream which has its source in the famous valley

In me its lord expected, and that horn
Of fair Ausonia, with its boroughs old,
Bari, and Croton, and Gaeta piled,
From where the Trento disembogues his waves,
With Verde mingled, to the salt-sea flood.
Already on my temples beamed the crown,
Which gave me sovereignty over the land
By Danube washed, whenas he strays beyond
The limits of his German shores. The realm,
Where, on the gulf by stormy Eurus lashed,
Betwixt Pelorus and Pachynian heights,
The beautiful Trinacria lies in gloom,
(Not through Typhœus, but the vapory cloud
Bituminous upsteamed,) *that* too did look
To have its sceptre wielded by a race
Of monarchs, sprung through me from Charles and Rudolph;
Had not ill-lording, which doth desperate make
The people ever, in Palermo raised
The shout of 'death,' re-echoed loud and long.
Had but my brother's foresight kenned as much,
He had been warier, that the greedy want
Of Catalonia might not work his bale.
And truly need there is that he forecast,
Or other for him, lest more freight be laid
On his already over-laden bark.
Nature in him, from bounty fallen to thrift,
Would ask the guard of braver arms, than such
As only care to have their coffers filled."
"My liege! it doth enhance the joy thy words
Infuse into me, mighty as it is,
To think my gladness manifest to thee,
As to myself, who owns it, when thou look'st

of Vaucluse and flows into the Rhone three or four miles above Avignon. Charles refers in the following passage to the lands he was heir to.

63. An exact description of the kingdom of Naples, bordered by three seas. The city of Bari is on the Adriatic, Crotona on the Ionian, and Gaeta on the Tyrrhenian Sea. The river Trento marks its northern boundary.

69. Hungary. He was crowned King of Hungary after the death of Ladislaus IV., his mother's brother.

73. Sicily, so called for its three promontories, of which two, Pelorus and Pachynus, are here mentioned. It *lies in gloom* on account of smoke from Mount Ætna.

74. Typhœus is the giant, whom Jupiter is fabled to have overwhelmed under the mountain Ætna, from whence he vomited forth smoke and flame.

75. *Bituminous.* The original has *solfo* = sulphur.

77. Who through me would have descended from Charles of Anjou and the Emperor Rudolph.

79. Reference to the famous uprising at Palermo in 1282, known in history as the Sicilian Vespers.

81. Robert, the brother of Charles Martel, had been kept as a hostage in Catalonia from 1288 to 1295. When he ascended the throne of Naples in 1309, he surrounded himself with many Catalonians. He was avaricious himself, and needed rather counsellors of another sort than these needy adventurers from whose oppressions the *bark*, *i.e.* the state, would be doubly burdened with taxes.

88. *Braver arms* = officials of the government.

Into the source and limit of all good,
There, where thou markest that which thou dost speak,
Thence prized of me the more. Glad thou hast made me:
Now make intelligent, clearing the doubt
Thy speech hath raised in me; for much I muse,
How bitter can spring up, when sweet is sown."
I thus inquiring; he forthwith replied:
"If I have power to show one truth, soon that
Shall face thee, which thy questioning declares
Behind thee now concealed. The Good, that guides
And blessed makes this realm which thou dost mount,
Ordains its providence to be the virtue
In these great bodies: nor the natures only
The all-perfect mind provides for, but with them
That which preserves them too; for naught, that lies
Within the range of that unerring bow,
But is as level with the destined aim,
As ever mark to arrow's point opposed.
Were it not thus, these heavens, thou dost visit,
Would their effect so work, it would not be
Art, but destruction; and this may not chance,
If the intellectual powers, that move these stars,
Fail not, and who, first faulty made them, fail.
Wilt thou this truth more clearly evidenced?"
To whom I thus: "It is enough: no fear
I see, lest nature in her part should tire."
He straight rejoined: "Say, were it worse for man
If he lived not in fellowship on earth?"
"Yea," answered I; "nor here a reason needs."
"And may that be, if different estates
Grow not of different duties in your life?
Consult your teacher, and he tells you 'no.'"

94. God. Dante's joy is greater because he knows that Charles, looking into the mind of God, is conscious of the pleasure of his friend.

These lines are obscure in the translation, although perfectly clear in the original, —

"Perché il discerni rimirando in Dio" = "Because thou seest (my joy) looking upon God."

97. *Doubt* = how can bad children be born from good fathers?

102. That will be clear to thee which is now hidden from thee.

105. God has not only created the heavens and the angels, but his Providence watches over and influences their activity.

109. *Unerring bow* = influence of the stars. All operations subject to the heavens have a certain definite end; if this were not so, all kinds of disorders would arise, the blame of which would rest on the heavens, and hence on God who made them. Since God is the perfect Good, such blame is impossible.

119. "Perché impossibil veggio
Che la natura, in quel ch' è uopo, stanchi."

"Because I see it is impossible for Nature to grow weary in that which is necessary," *i.e.* the order ordained by God.

120. It is better for man to be a member of society. Civil life demands different kinds of functions and offices. Hence different kinds of men are needed; lawgivers (*Solon*), warriors (*Xerxes*), priests (*Melchisedec*), etc. These differences of character and aptitude come from the influence of the stars, not from race or family.

125. Aristotle: "Since a state is made up of members differing from one another; (for even as

Thus did he come deducing to this point,
And then concluded: "For this cause behoves,
The roots, from whence your operations come,
Must differ. Therefore one is Solon born;
Another, Xerxes; and Melchisedec
A third; and he a fourth, whose airy voyage
Cost him his son. In her circuitous course,
Nature, that is the seal to mortal wax,
Doth well her art, but no distinction owns
'Twixt one or other household. Hence befalls
That Esau is so wide of Jacob: hence
Quirinus of so base a father springs,
He dates from Mars his lineage. Were it not
That Providence celestial overruled,
Nature, in generation, must the path
Traced by the generator still pursue
Unswervingly. Thus place I in thy sight
That, which was late behind thee. But, in sign
Of more affection for thee, 't is my will
Thou wear this corollary. Nature ever,
Finding discordant fortune, like all seed
Out of its proper climate, thrives but ill.
And were the world below content to mark
And work on the foundation nature lays,
It would not lack supply of excellence.
But ye perversely to religion strain
Him, who was born to gird on him the sword,
And of the fluent phraseman make your king:
Therefore your steps have wandered from the path."

an animal, in the first instance, consists of soul and body; and the soul, of reason and desire; and a family, of man and woman; and property, of master and slave; in like manner a state consists both of all these, and besides these of other dissimilar kinds;) it necessarily follows, that the excellence of all the members of the state cannot be one and the same." *De Rep.* iii. 4.

131. Dædalus. Cf. *Hell*, xvii. 105 ff.

136. Gen. xxv. 22. *So wide* = so different.

137. Romulus, of such obscure origin that his parentage was attributed to Mars.

139. Nature tends to produce like from like. Hence sons would be like the father if God's overruling Providence did not differentiate them for the good of society.

145. Charles Martel closes his speech by saying that the cause of much of the disorders prevailing in the world is due to the fact that men are not set to do those things for which they are best fitted by Nature.

Cf. "The wisdom of God hath divided the genius of men according to the different affairs of the world; and varied their inclinations according to the variety of actions to be performed therein. Which they who consider not, rudely rushing upon professions and ways of life unequal to their natures, dishonor not only themselves and their functions, but pervert the harmony of the whole world." Brown, *On Vulgar Errors*, i. 5.

CANTO IX.

ARGUMENT.

The next spirit, who converses with our Poet in the planet Venus, is the amorous Cunizza. To her succeeds Folco, or Folquet, the Provençal bard, who declares that the soul of Rahab the harlot is there also; and then, blaming the Pope for his neglect of the holy land, prognosticates some reverse to the papal power.

AFTER solution of my doubt, thy Charles,
O fair Clemenza, of the treachery spake,
That must befall his seed: but, "Tell it not,"
Said he, "and let the destined years come round."
Nor may I tell thee more, save that the meed
Of sorrow well-deserved shall quit your wrongs.
And now the visage of that saintly light
Was to the sun, that fills it, turned again,
As to the good, whose plenitude of bliss
Sufficeth all. O ye misguided souls!
Infatuate, who from such a good estrange
Your hearts, and bend your gaze on vanity,
Alas for you! — And lo! toward me, next,
Another of those splendent forms approached
That, by its outward brightening, testified
The will it had to pleasure me. The eyes
Of Beatrice, resting, as before,
Firmly upon me, manifested forth
Approval of my wish. "And O," I cried,
"Blest spirit! quickly be my will performed;
And prove thou to me, that my inmost thoughts
I can reflect on thee." Thereat the light,
That yet was new to me, from the recess,
Where it before was singing, thus began,
As one who joins in kindness: "In that part
Of the depraved Italian land, which lies
Between Rialto and the fountain-springs

2. Clemenza, born about 1290, was daughter of Charles Martel, wife of Louis X., King of France.

The *treachery* spoken of was the usurpation, by Robert, of the throne of Naples, to the exclusion therefrom of the descendants of Charles. The prophecy of evil to the usurper, referring to things really in the future, is left vague.

7. Charles Martel.

8. God.

21. Dante's thoughts are seen by God; the spirits in heaven gazing upon God see all things, and hence they also see the thoughts and desires of the Poet. He now asks the spirit to prove the truth of this, by satisfying, without being asked, his desire to know.

23. *New* = unknown.

25. These lines describe the location of Romano, the ancestral castle of the famous Ezzelino da Romano. It is in the Marca Trevigiana (March of Treviso) and is bounded by Venice (indicated by Rialto, a part for the whole), and the sources of the rivers Piava (now Piave) and Brenta.

Of Brenta and of Piava, there doth rise,
But to no lofty eminence, a hill,
From whence erewhile a firebrand did descend,
That sorely shent the region. From one root
I and it sprang; my name on earth Cunizza:
And here I glitter, for that by its light
This star o'ercame me. Yet I naught repine,
Nor grudge myself the cause of this my lot:
Which haply vulgar hearts can scarce conceive.
"This jewel, that is next me in our heaven,
Lustrous and costly, great renown hath left,
And not to perish, ere these hundred years
Five times absolve their round. Consider thou,
If to excel be worthy man's endeavor,
When such life may attend the first. Yet they
Care not for this, the crowd that now are girt
By Adige and Tagliamento, still
Impenitent, though scourged. The hour is near
When for their stubbornness, at Padua's marsh
The water shall be changed, that laves Vicenza.
And where Cagnano meets with Sile, one
Lords it, and bears his head aloft, for whom
The web is now a-warping. Feltro too
Shall sorrow for its godless shepherd's fault,
Of so deep stain, that never, for the like,
Was Malta's bar unclosed. Too large should be
The skillet that would hold Ferrara's blood,
And wearied he, who ounce by ounce would weigh it,

32. Cunizza da Romano, sister of the tyrant Ezzelino, was born about 1198, died about 1279. She was married three times and was famous for her love intrigues. Among her lovers was the troubadour Sordello. It is not easy to understand Dante's motives for putting her in heaven.

34. Her strong impulses toward sensual love were due to the influence of Venus.

35. The feelings of guilt and remorse for past sin have been taken away by the waters of Lethe, and the Blessed remember only the forgiving grace of God, which fills them with gratitude. How this may be is hard for the unregenerate soul to understand.

37. *Jewel* = Folco or Folquet of Marseille. See below, line 90.

39. Definite for an indefinite number. His fame shall last for many centuries.

41. Dante in many places refers to the love of fame, "that last infirmity of noble minds," as the highest of all merely earthly desires.

42. *Such life* = fame; *the first* = earthly life.

43. Rebukes the inhabitants of the Marca Trevigiana for their ignoble pursuits. The Tagliamento marks the eastern boundary of the province; the Adige, the western.

45. Allusion to the defeat of the Paduans near Vicenza, when the waters of the Bacchiglione were made red by blood.

48. Allusion to the murder of Riccardo da Camino, lord of Treviso (indicated by the meeting of the rivers Sile and Cagnano) in 1312, while playing chess.

51. In 1314, many Ghibellines having fled from Ferrara had taken refuge in Feltro, where they were kindly received by Alessandro Novello, the lord and bishop of the city. Later, however, he treacherously delivered them up to the governor of Ferrara, by whom they were beheaded.

52. This deed was so infamous, says Cunizza, that the tower of *Malta* (a famous prison on Lake Bolsena), never contained any one whose crime was equal to it.

The which this priest, in show of party-zeal,
Courteous will give; nor will the gift ill suit
The country's custom. We descry above
Mirrors, ye call them thrones, from which to us
Reflected shine the judgments of our God:
Whence these our sayings we avouch for good."
She ended; and appeared on other thoughts
Intent, re-entering on the wheel she late
Had left. That other joyance meanwhile waxed
A thing to marvel at, in splendor glowing,
Like choicest ruby stricken by the sun.
For, in that upper clime, effulgence comes
Of gladness, as here laughter: and below,
As the mind saddens, murkier grows the shade.
"God seeth all: and in him is thy sight,"
Said I, "blest spirit! Therefore will of his
Cannot to thee be dark. Why then delays
Thy voice to satisfy my wish untold;
That voice, which joins the inexpressive song,
Pastime of heaven, the which those ardors sing,
That cowl them with six shadowing wings outspread?
I would not wait thy asking, wert thou known
To me, as thoroughly I to thee am known."
He, forthwith answering, thus his words began:
"The valley of waters, widest next to that
Which doth the earth engarland, shapes its course,
Between discordant shores, against the sun
Inward so far, it makes meridian there,
Where was before the horizon. Of that vale
Dwelt I upon the shore, 'twixt Ebro's stream
And Macra's, that divides with passage brief
Genoan bounds from Tuscan. East and west
Are nearly one to Buggea and my land
Whose haven erst was with its own blood warm.
Who knew my name, were wont to call me Folco;

57. *Courteous, i.e.* to the Guelph party.

58. *Above* = in the Empyrean.

59. Cunizza, here, declares her words of prophecy to be true, for she sees the future in the mind of God, reflected in the *mirrors*, *i.e.* the angels, who move the heavens. In Venus the celestial order = the thrones.

64. *Joyance* = Folco.

67. Joy shows itself in Paradise by increased light, as it is shown on earth by smiles.

68. *Below* = in hell.

73. *Wish* = to know who this new spirit is.

76. The Seraphim. See Isaiah vi. 2.

80. In the following passage Folco describes his native city of Marseille. Speaking first of the Mediterranean, he says three things about it: (1) It is the greatest sea outside of the ocean; (2) it lies between the hostile shores of Europe and Africa; (3) it extends from east to west so far that its extreme points have the relation to each other of meridian and horizon, *i.e.* they are 90° distant from each other.

85. Marseille is situated between the river Macra (on the frontier of Tuscany) and the Ebro, a well-known river of Spain.

88. Buggea is on the coast of Africa, nearly on the same meridian as Marseille.

89. Allusion to the slaughter of the Marseillais under Nasidius by Brutus, in command of Cæsar's fleet.

90. Folco, or Folquet of Marseille, a Provençal troubadour, flourished toward the end of the

And I did bear impression of this heaven,
That now bears mine: for not with fiercer flame
Glowed Belus' daughter, injuring alike
Sichæus and Creusa, than did I,
Long as it suited the unripened down
That fledged my cheek; nor she of Rhodope,
That was beguiled of Demophoon;
Nor Jove's son, when the charms of Iole
Were shrined within his heart. And yet there bides
No sorrowful repentance here, but mirth,
Not for the fault, (that doth not come to mind,)
But for the virtue, whose o'erruling sway
And providence have wrought thus quaintly. Here
The skill is looked into, that fashioneth
With such effectual working, and the good
Discerned, accruing to the lower world
From this above. But fully to content
Thy wishes all that in this sphere have birth,
Demands my further parle. Inquire thou wouldst,
Who of this light is denizen, that here
Beside me sparkles, as the sunbeam doth
On the clear wave. Know then, the soul of Rahab
Is in that gladsome harbor; to our tribe
United, and the foremost rank assigned.
She to this heaven, at which the shadow ends
Of your sublunar world, was taken up,
First, in Christ's triumph, of all souls redeemed.
For well behoved, that, in some part of heaven,
She should remain a trophy, to declare
The mighty conquest won with either palm;
For that she favored first the high exploit

twelfth century. In 1205 he became Bishop of Toulouse, and distinguished himself by his fierceness in persecuting the Albigensians. He died in 1231.

91. This translation is ambiguous. The original has,

— "E questo cielo
Di me s' imprenta, com' io fei di lui,"

"And this heaven is imprinted by me (*i.e.* contains my spirit) as I was imprinted by it (*i.e.* felt its influence of love)."

93. Dido, who in her love for Æneas wronged her husband, Sichæus, and Creusa, the wife of Æneas.

96. Phyllis, the betrothed wife of Demophoon. Because he failed to keep his promise to come and marry her on a certain day, she hung herself and was metamorphosed into an almond tree.

98. Hercules. His wife, Dejanira, jealous of his love for Iole, gave him the shirt of Nessus, which caused his death. Ovid, *Met.* ix. 134. Cf. *Hell*, xii. 65.

101. Remorse and sorrow for sin has been cancelled by the waters of Lethe.

104. They admire how God, through celestial influences, has poured his love on all creation, and so drawn it toward himself.

112. "By faith the harlot Rahab perished not with them that believed not." Hebrews xi. 31. Cf. also Joshua ii.

115. The shadow of earth forms a cone, the point of which is supposed by Dante to reach as far as the orbit of Venus.

117. All those who died under the Old Dispensation went to Hell. Rahab was the first to be saved when Christ drew thence the spirits of the patriarchs and prophets. See *Hell*, iv. 50 ff.

120. The Crucifixion.

121. The capture of Jericho.

Of Joshua on the holy land, whereof
The Pope recks little now. Thy city, plant
Of him, that on his Maker turned the back,
And of whose envying so much woe hath sprung,
Engenders and expands the cursed flower,
That hath made wander both the sheep and lambs,
Turning the shepherd to a wolf. For this,
The gospel and great teachers laid aside,
The decretals, as their stuffed margins show,
Are the sole study. Pope and Cardinals,
Intent on these, ne'er journey but in thought
To Nazareth, where Gabriel oped his wings.
Yet it may chance, erelong, the Vatican,
And other most selected parts of Rome,
That were the grave of Peter's soldiery,
Shall be delivered from the adulterous bond."

CANTO X.

ARGUMENT.

Their next ascent carries them into the sun, which is the fourth heaven. Here they are encompassed with a wreath of blessed spirits, twelve in number. St. Thomas Aquinas, who is one of these, declares the names and endowments of the rest.

LOOKING into his first-born with the love,
Which breathes from both eternal, the first Might
Ineffable, wherever eye or mind
Can roam, hath in such order all disposed,
As none may see and fail to enjoy. Raise, then,
O reader! to the lofty wheels, with me,
Thy ken directed to the point, whereat

123. Rebuke of the popes for neglecting the Holy Land. It was in 1291 that Acre fell, the last relic of the French kingdom in the East.

124. *Him* = Mars, supposed founder and ancient patron of Florence. Like all pagan divinities, he was looked upon by the Church as a demon.

126. According to Dante, it is avarice that has done so much evil in the Church, and Florence has fed this avarice by spreading abroad the famous coins (florins) marked by the lily (arms of Florence).

130. *Decretals* = Ecclesiastical law.

133. Reference to the Annunciation. See Luke i. 26 ff.

134. The usual prophecy of coming punishment made by the spirits when speaking of the evils of the times. According to some, the reference is to the death of Boniface VIII. in 1303, or to the transference of the papal see to Avignon, or to the coming of Henry VII. to Italy.

136. *Soldiery* = *milizia* = martyrs and saints who died in Rome; or perhaps the popes, Peter's successors.

1. God, looking into his Son (the Word, or Divine Wisdom), and filled with love (the Holy Ghost), created all things. The three persons of the Trinity were present in the act of creation. See also *Hell*, iii. 5, 6.

7. The point where the two movements — the one diurnal from east to west, the other planetary or zodiacal from west to east — strike each other, or meet. This point is the junction of the equator and the zodiac, forming the equinoxes.

One motion strikes on the other. There begin
Thy wonder of the mighty Architect,
Who loves his work so inwardly, his eye
Doth ever watch it. See, how thence oblique
Brancheth the circle, where the planets roll
To pour their wished influence on the world;
Whose path not bending thus, in heaven above
Much virtue would be lost, and here on earth
All power well nigh extinct: or, from direct
Were its departure distant more or less,
I' the universal order, great defect
Must, both in heaven and here beneath, ensue.
Now rest thee, reader! on thy bench, and muse
Anticipative of the feast to come:
So shall delight make thee not feel thy toil.
Lo! I have set before thee; for thyself
Feed now: the matter I indite, henceforth
Demands entire my thought. Joined with the part,
Which late we told of, the great minister
Of nature, that upon the world imprints
The virtue of the heaven, and doles out
Time for us with his beam, went circling on
Along the spires, where each hour sooner comes;
And I was with him, weetless of ascent,
But as a man, that weets him come, ere thinking.
For Beatrice, she who passeth on
So suddenly from good to better, time
Counts not the act, oh then how great must needs
Have been her brightness! What there was i' th' sun,
(Where I had entered,) not through change of hue,
But light transparent — did I summon up
Genius, art, practice — I might not so speak,
It should be e'er imagined: yet believed
It may be, and the sight be justly craved.
And if our fantasy fail of such height,

10. God not only created the universe, but watches over it unceasingly.

11. See how, from the equator, the zodiac departs, in which are the different planets whose influence is poured down upon the world below.

14. If the zodiac were not oblique to the equator, or if the obliquity were greater or less than it is, the whole arrangement of the seasons, hence of all life on the earth, would be destroyed.

23. Dante says that in the above brief reference to the dependence of earthly life on the harmonious relations of zodiac and equator, he has offered food for much deep and joyful reflection; but he has himself no time to discuss it further, as the subject of his poem calls him on.

25. *Part* = the junction of the equator and the zodiac; here = Aries, at the spring equinox.

26. The sun.

30. According to the Ptolemaic system, the sun's motion from tropic to tropic is in form of a spiral. Being now in the spring equinox, the days lengthen and the sun rises earlier each day.

31. *Weetless of ascent* = ignorant that he had risen from Venus to the sun.

32. Ambiguous. The original,

"Se non com' uom s' accorge,
Anzi il primo pensier, del suo venire,"

"Except as a man is aware of a thought, but not of its coming," *i.e.* the first thing he knows the thought is there.

What marvel, since no eye above the sun
Hath ever travelled? Such are they dwell here,
Fourth family of the Omnipotent Sire,
Who of his spirit and of his offspring shows;
And holds them still enraptured with the view.
And thus to me Beatrice: "Thank, oh thank
The Sun of angels, him, who by his grace
To this perceptible hath lifted thee."
Never was heart in such devotion bound,
And with complacency so absolute
Disposed to render up itself to God,
As mine was at those words: and so entire
The love for Him, that held me, it eclipsed
Beatrice in oblivion. Naught displeased
Was she, but smiled thereat so joyously,
That of her laughing eyes the radiance brake
And scattered my collected mine abroad.
Then saw I a bright band, in liveliness
Surpassing, who themselves did make the crown,
And us their centre: yet more sweet in voice,
Than, in their visage, beaming. Cinctured thus,
Sometime Latona's daughter we behold,
When the impregnate air retains the thread
That weaves her zone. In the celestial court,
Whence I return, are many jewels found,
So dear and beautiful, they cannot brook
Transporting from that realm: and of these lights
Such was the song. Who doth not prune his wing
To soar up thither, let him look from thence
For tidings from the dumb. When, singing thus,
Those burning suns had circled round us thrice,
As nearest stars around the fixed pole;
Then seemed they like to ladies, from the dance
Not ceasing, but suspense, in silent pause,
Listening, till they have caught the strain anew:
Suspended so they stood: and, from within,
Thus heard I one, who spake: "Since with its beam

43. If our imagination cannot comprehend a light brighter than the sun, it is no wonder, since our eyes have never seen such a light.

45. The inhabitants of the sun, the fourth heaven, that of the great doctors of theology.

46. "Mostrando come spira e come figlia," "Showing how he breathes (the Holy Ghost) and how he begets (the Son)," *i.e.* manifesting the mystery of the Trinity to those spirits who devoted themselves in life to the contemplation of divine things.

50. *To this perceptible, i.e.* the visible sun, in contradistinction to the *Sun of angels* in the line above.

64. *Latona's daughter* = the moon; the reference is to its halo.

66. Some things in heaven are so precious and superhuman that they cannot be described. The metaphor is taken from precious objects which the laws do not allow to be carried out of the country. This is actually the case in Italy to-day, in regard to certain works of art.

71. He who does not hope some day to reach heaven will never form an idea of the sweetness of that song.

79. The spirit of St. Thomas Aquinas tells Dante that since God's grace has brought him (Dante) up to Paradise, all the spirits cannot

The grace, whence true love lighteth first his flame,
That after doth increase by loving, shines
So multiplied in thee, it leads thee up
Along this ladder, down whose hallowed steps
None e'er descend, and mount them not again;
Who from his phial should refuse thee wine
To slake thy thirst, no less constrained were,
Than water flowing not unto the sea.
Thou fain wouldst hear, what plants are these, that bloom
In the bright garland, which, admiring, girds
This fair dame round, who strengthens thee for heaven.
I, then, was of the lambs, that Dominic
Leads, for his saintly flock, along the way
Where well they thrive, not swoln with vanity.
He, nearest on my right hand, brother was,
And master to me: Albert of Cologne
Is this; and, of Aquinum, Thomas I.
If thou of all the rest wouldst be assured,
Let thine eye, waiting on the words I speak,
In circuit journey round the blessed wreath.
That next resplendence issues from the smile
Of Gratian, who to either forum lent
Such help, as favor wins in Paradise.
The other, nearest, who adorns our quire,
Was Peter, he that with the widow gave
To holy church his treasure. The fifth light,
Goodliest of all, is by such love inspired,
That all your world craves tidings of his doom:
Within, there is the lofty light, endowed
With sapience so profound, if truth be truth,
That with a ken of such wide amplitude

help contenting his desires, any more than the water can help flowing to the sea.

83. *Ladder* = the nine heavens.

88. *What plants.* Dante wishes to know who are the spirits dancing about Beatrice.

91. A Dominican friar.

93. The explanation of this line is given in the next Canto.

95. Albert, surnamed the Great. Born in Lauingen in Swabia 1193; entered the order of St. Dominic in 1221; became famous as a teacher of philosophy in Cologne and Paris; was named Bishop of Regensburg in 1260, but soon returned to his cloister in Cologne, where he died in 1280.

96. St. Thomas of Aquinas, born in 1224 at Rocca Secca, of a noble family. Joined the Dominican order in 1243; studied under Albertus Magnus in Paris and Cologne. He died while travelling to the Council at Lyons, 1274. He wrote a vast number of books, chief of which is the *Summa Theologiæ*, which Dante follows closely, and which is indispensable to the commentator of the *Divine Comedy*.

101. Compiler of the celebrated *Decretum Gratiani*, or *Concordantia discordantium canonum* (1150), in which an effort is made to harmonize civil and canon laws.

104. Peter Lombard, born in Novara; made bishop in Paris, 1155. His greatest book is *Libri IV. Sententiarum*, whence he received the name *Magister Sententiarum*. In the preface he alludes to the widow's mite in the following words, "Cupientes aliquid de tenuitate nostra cum paupercula in gazophylacium Domini mittere."

105. *The fifth light* = Solomon.

107. Because it was a much-discussed question whether he were saved or not.

110. "Lo I have given thee a wise and an understanding heart; so that there was none

No second hath arisen. Next behold
That taper's radiance, to whose view was shown,
Clearliest, the nature and the ministry
Angelical, while yet in flesh it dwelt.
In the other little light serenely smiles
That pleader for the christian temples, he,
Who did provide Augustine of his lore.
Now, if thy mind's eye pass from light to light,
Upon my praises following, of the eighth
Thy thirst is next. The saintly soul, that shows
The world's deceitfulness, to all who hear him,
Is, with the sight of all the good that is,
Blest there. The limbs whence it was driven lie
Down in Cieldauro; and from martyrdom
And exile came it here. Lo! further on,
Where flames the arduous spirit of Isidore;
Of Bede; and Richard, more than man, erewhile,
In deep discernment. Lastly this, from whom
Thy look on me reverteth, was the beam
Of one, whose spirit, on high musings bent,
Rebuked the lingering tardiness of death.
It is the eternal light of Sigebert
Who escaped not envy, when of truth he argued,
Reading in the straw-littered street." Forthwith,
As clock, that calleth up the spouse of God
To win her bridegroom's love at matin's hour,
Each part of other fitly drawn and urged,
Sends out a tinkling sound, of note so sweet,
Affection springs in well-disposed breast;
Thus saw I move the glorious wheel; thus heard
Voice answering voice, so musical and soft,
It can be known but where day endless shines.

like thee before thee, neither after thee shall any arise like unto thee." 1 Kings iii. 12.

An explanation of the restrictive nature of this statement is given in *Par.* xiii. 42 ff.

112. Dionysius the Areopagite, who was converted by St. Paul, and, according to tradition, suffered martyrdom. He was reputed to be the author of the book *De Cælesti Hierarchia*, in which the different orders of angels and their functions are discussed.

116. This is Paulus Orosius, a Spanish priest of the fifth century. He wrote a history of the world in order to prove that the misfortunes which then assailed Rome were not the result of the introduction of Christianity, as the heathen declared.

The reading *tempi* (times) is better than *templi* (temples), followed here by Cary.

120. Severinus Boëthius, senator under Theodoric, imprisoned and killed by the latter on suspicion of treason. In prison he wrote the book, universally popular in the Middle Ages, *De Consolatione Philosophiæ.*

124. Boëthius was buried in the Church of St. Peter in Pavia, called *Ciel d' oro.*

126. Bishop of Seville, died 636.

127. The well-known church historian of England (died 735), called the Venerable Bede; and Richard of St. Victor (so called from a monastery near Paris), a mystic of the twelfth century, called *Magnus contemplator.*

132. Sigier (or Sigebert) of Brabant, born about 1226, died about 1283. He gave lectures in the *Rue du Fouarre* (the street of straw), which stands here for the University of Paris.

135. The Church.

142. In heaven.

CANTO XI.

ARGUMENT.

St. Thomas Aquinas enters at large into the life and character of St. Francis; and then solves one of two difficulties which he perceived to have risen in Dante's mind from what he had heard in the last Canto.

O FOND anxiety of mortal men!
How vain and inconclusive arguments
Are those, which make thee beat thy wings below.
For statutes one, and one for aphorisms
Was hunting; this the priesthood followed; that,
By force or sophistry, aspired to rule;
To rob, another; and another sought,
By civil business, wealth; one, moiling, lay
Tangled in net of sensual delight;
And one to wistless indolence resigned;
What time from all these empty things escaped
With Beatrice, I thus gloriously
Was raised aloft, and made the guest of heaven.
They of the circle to that point, each one,
Where erst it was, had turned; and steady glowed,
As candle in his socket. Then within
The lustre, that erewhile bespake me, smiling
With merer gladness, heard I thus begin:
"E'en as his beam illumes me, so I look
Into the eternal light, and clearly mark
Thy thoughts, from whence they rise. Thou art in doubt,
And wouldst that I should bolt my words afresh
In such plain open phrase, as may be smooth
To thy perception, where I told thee late
That 'well they thrive;' and that 'no second such
Hath risen,' which no small distinction needs.
"The Providence, that governeth the world,
In depth of counsel by created ken

1. In these lines the Poet contrasts his own elevated joy in the contemplation of celestial things, with the vanities of earthly knowledge, power, riches, and sensual delights.

4. *Statutes* = law; *aphorisms* (of Hippocrates) = medicine.

17. St. Thomas Aquinas, who continues to speak to Dante.

22. *Bolt* = *si'ricerna* = sift anew, *i.e.* explain better.

25. See preceding Canto, 93, 111. The latter passage is explained in Canto xiii.; the former, implying both praise and blame for the order of St. Dominic, is made the text for the history of the two great monastic orders of the Middle Ages, — the Franciscans and the Dominicans. Dante gracefully puts the praise of St. Francis in the mouth of the Dominican, St. Thomas Aquinas, and that of St. Dominic in the mouth of the Franciscan, Bonaventura, while the rebuke of each order for its degeneration is given by its own champion. The delicacy displayed here by the Poet is remarkable.

Unfathomable, to the end that she,
Who with loud cries was 'spoused in precious blood,
Might keep her footing towards her well-beloved,
Safe in herself and constant unto him,
Hath two ordained, who should on either hand
In chief escort her: one, seraphic all
In fervency; for wisdom upon earth,
The other, splendor of cherubic light.
I but of one will tell: he tells of both,
Who one commendeth, which of them soe'er
Be taken: for their deeds were to one end.
"Between Tupino, and the wave that falls
From blest Ubaldo's chosen hill, there hangs
Rich slope of mountain high, whence heat and cold
Are wafted through Perugia's eastern gate:
And Nocera with Gualdo, in its rear,
Mourn for their heavy yoke. Upon that side,
Where it doth break its steepness most, arose
A sun upon the world, as duly this
From Ganges doth: therefore let none, who speak
Of that place, say Assisi; for its name
Were lamely so delivered; but the East,
To call things rightly, be it henceforth styled.
He was not yet much distant from his rising,
When his good influence 'gan to bless the earth.
A dame, to whom none openeth pleasure's gate
More than to death, was, 'gainst his father's will,
His stripling choice: and he did make her his,
Before the spiritual court, by nuptial bonds,
And in his father's sight: from day to day,
Then loved her more devoutly. She, bereaved
Of her first husband, slighted and obscure,

29. *She* = the Church.

30. *Loud cries, i.e.* those of Christ on the cross. Matt. xxvii. 46.

34. St. Francis.

36. St. Dominic.

40. A beautiful and accurate topographical description of Assisi, where St. Francis was born in 1182. As usual, the locality is denoted by means of rivers: the Tupino, a small stream which rises in the Apennines, flows near Assisi and empties into the Tiber; and the Chiassi, "the wave that falls," from the hill chosen by Ubaldo, Bishop of Gubbio, for his hermitage.

42. Perugia is situated near Mount Subasio (on the slope of which Assisi lies) and feels the effect of its reflected heat in summer and its snow in winter.

44. Cities near Assisi, subject to Robert of Naples and oppressed by taxes.

47. *Sun.* St. Francis of Assisi, born in 1182, died 1226. After a serious illness in his youth he turned to a life of ascetic devotion and founded the order of the Franciscans in 1210, whose rule was formally confirmed by Honorius III. in 1223. After a visit to Egypt in 1219, in which he preached before the Sultan, he retired as a hermit to Monte Alvernia, where, according to the legend, he experienced the miracle of the stigmata. He was canonized by Gregory IX. in 1228.

54. Reference to the vows of poverty taken by St. Francis before the Bishop of Assisi and "in his father's sight."

60. Poverty, after the death of Christ (*her first husband*) was neglected for eleven hundred years till St. Francis came.

Thousand and hundred years and more, remained
Without a single suitor, till he came.
Nor aught availed, that, with Amyclas, she
Was found unmoved at rumor of his voice,
Who shook the world: nor aught her constant boldness
Whereby with Christ she mounted on the cross,
When Mary stayed beneath. But not to deal
Thus closely with thee longer, take at large
The lovers' titles — Poverty and Francis.
Their concord and glad looks, wonder and love,
And sweet regard gave birth to holy thoughts,
So much, that venerable Bernard first
Did bare his feet, and, in pursuit of peace
So heavenly, ran, yet deemed his footing slow.
O hidden riches! O prolific good!
Egidius bares him next, and next Sylvester,
And follow, both, the bridegroom: so the bride
Can please them. Thenceforth goes he on his way
The father and the master, with his spouse,
And with that family, whom now the cord
Girt humbly: nor did abjectness of heart
Weigh down his eyelids, for that he was son
Of Pietro Bernardone, and by men
In wondrous sort despised. But royally
His hard intention he to Innocent
Set forth; and, from him, first received the seal
On his religion. Then, when numerous flocked
The tribe of lowly ones, that traced *his* steps,
Whose marvellous life deservedly were sung
In heights empyreal; through Honorius' hand
A second crown, to deck their Guardian's virtues,

63. A poor fisherman, who, when Cæsar knocked at his door, opened without fear, knowing that his poverty protected him. Cf.,

"O vitæ tuta facultas
Pauperis angustique laris! O munera nondum
Intellecta deum! quibus hoc contingere templis
Aut potuit muris, nullo trepidare tumultu
Cæsarea pulsante manu."

Lucan, Pharsalia, v. 527.

66. Referring to his naked condition.

72. Bernardo di Quintavalle, a rich citizen of Assisi and first follower of Francis.

73. The Franciscans, among other names, were known also as the Barefooted Friars.

76. Egidius was the third disciple of Francis. The second, a certain Peter, is not mentioned by Dante. Sylvester had sold some stones to St. Francis for the church of St. Damian. Seeing St. Francis one day distributing the money of Bernardone, he approached and said, "You have not yet paid me for the stones I sold you." He was immediately paid by the saint, but when he came home he mused over what had passed, became converted, and joined the followers of St. Francis.

77. *Bride* = poverty.

78. He goes to Rome to obtain the approval of Innocent III. for his order.

80. The *cord* of the Franciscans, — hence called the Cordeliers.

83. The father of St. Francis.

86. This was the first approval of the rule of St. Francis by the Pope — in 1210. The formal confirmation was by Honorius in 1223. See line 90.

90. *In heights empyreal* = *in gloria del ciel* = in the glory of the heavens.

In 1223 Honorius III. solemnly confirmed the order of St. Francis.

Was by the eternal Spirit inwreathed: and when
He had, through thirst of Martyrdom, stood up
In the proud Soldan's presence, and there preached
Christ and his followers, but found the race
Unripened for conversion; back once more
He hasted, (not to intermit his toil,)
And reaped Ausonian lands. On the hard rock,
'Twixt Arno and the Tiber, he from Christ
Took the last signet, which his limbs two years
Did carry. Then, the season come that he,
Who to such good had destined him, was pleased
To advance him to the meed, which he had earned
By his self-humbling; to his brotherhood,
As their just heritage, he gave in charge
His dearest lady: and enjoined their love
And faith to her; and, from her bosom, willed
His goodly spirit should move forth, returning
To its appointed kingdom; nor would have
His body laid upon another bier.
"Think now of one, who were a fit colleague
To keep the bark of Peter, in deep sea,
Helmed to right point; and such our Patriarch was
Therefore who follow him as he enjoins,
Thou mayst be certain, take good lading in.
But hunger of new viands tempts his flock;
So that they needs into strange pastures wide
Must spread them: and the more remote from him
The stragglers wander, so much more they come
Home, to the sheep-fold, destitute of milk.
There are of them, in truth, who fear their harm,
And to the shepherd cleave; but these so few,
A little stuff may furnish out their cloaks.
"Now, if my words be clear; if thou have ta'en
Good heed; if that, which I have told, recall
To mind; thy wish may be in part fulfilled:
For thou wilt see the plant from whence they split;
And he shall see, who girds him, what that means,
'That well they thrive, not swoln with vanity.'"

94. St. Francis is said to have attempted to convert the Sultan of Egypt. This scene forms the subject of one of Giotto's frescoes in the church of S. Croce, in Florence.

98. Monte Alvernia among the Apennines, where St. Francis received the stigmata (*the last signet*).

106. Poverty.

112. The Church.

113. *Patriarch*. St. Dominic, to whose order St. Thomas Aquinas belonged. The latter now returns to speak of his own order, and rebukes the members of it for their eagerness after riches and worldly honor (*new viands*). The farther they wander from St. Dominic, so much the more are they destitute of spiritual food (*milk*).

123. So few are the faithful, that little cloth would be necessary to clothe them.

126. Dante had two doubts, — see line 25. The first has now been explained.

127. Thou wilt see that the Dominican order is like a plant, which has begun to break through the injuries it has received.

CANTO XII.

ARGUMENT.

A second circle of glorified souls encompasses the first. Bonaventura, who is one of them, celebrates the praises of St. Dominic, and informs Dante who the other eleven are that are in this second circle of garland.

SOON as its final word the blessed flame
Had raised for utterance, straight the holy mill
Began to wheel; nor yet had once revolved,
Or e'er another, circling, compassed it,
Motion to motion, song to song, conjoining;
Song, that as much our muses doth excel,
Our Sirens with their tuneful pipes, as ray
Of primal splendor doth its faint reflex.
As when, if Juno bid her handmaid forth,
Two arches parallel, and tricked alike,
Span the thin cloud, the outer taking birth
From that within (in manner of that voice
Whom love did melt away, as sun the mist)
And they who gaze, presageful call to mind
The compact, made with Noah, of the world
No more to be o'erflowed; about us thus,
Of sempiternal roses, bending, wreathed
Those garlands twain; and to the innermost
E'en thus the external answered. When the footing,
And other great festivity, of song,
And radiance, light with light accordant, each
Jocund and blithe, had at their pleasure stilled,
(E'en as the eyes, by quick volition moved,
Are shut and raised together,) from the heart
Of one amongst the new lights moved a voice,
That made me seem like needle to the star,
In turning to its whereabout; and thus

1. St. Thomas Aquinas.

2. *Mill* = *mola* = millstone = the first garland of spirits, called in Canto x. 140, "the glorious wheel."

6. That song surpasses mere earthly poetry and song, as the direct rays (*primal splendor*) of the sun surpass reflected rays.

9. *Handmaid* = Iris, daughter of Thaumas, messenger of Juno; *i.e.* the rainbow.

10. *Tricked alike* = *concolari* = of the same color.

13. Echo, daughter of the earth and air, being despised by Narcissus, whom she passionately loved, pined away to a bodiless voice. The meaning of the comparison here is as follows: as the echo resembles the sound, so the second rainbow resembles the first.

15. Gen. ix. 8 ff.

20 When the double circle of spirits had ceased singing and dancing.

25. *New lights* = the outer circle, which had just made itself seen.

The spirit who speaks is St. Bonaventura. See line 118.

26. Needle of the compass, pointing to the north.

Began: "The love, that makes me beautiful,
Prompts me to tell of the other guide, for whom
Such good of mine is spoken. Where one is,
The other worthily should also be;
That as their warfare was alike, alike
Should be their glory. Slow, and full of doubt,
And with thin ranks, after its banner moved
The army of Christ, (which it so dearly cost
To reappoint, (when its imperial Head,
Who reigneth ever, for the drooping host
Did make provision, thorough grace alone,
And not through its deserving. As thou heard'st,
Two champions to the succor of his spouse
He sent, who by their deeds and words might join
Again his scattered people. In that clime
Where springs the pleasant west-wind to unfold
The fresh leaves, with which Europe sees herself
New-garmented; nor from those billows far,
Beyond whose chiding, after weary course,
The sun doth sometimes hide him; safe abides
The happy Callaroga, under guard
Of the great shield, wherein the lion lies
Subjected and supreme. And there was born
The loving minion of the Christian faith,
The hallowed wrestler, gentle to his own,
And to his enemies terrible. So replete
His soul with lively virtue, that when first
Created, even in the mother's womb,
It prophesied. When, at the sacred font,
The spousals were complete 'twixt faith and him,
Where pledge of mutual safety was exchanged,
The dame, who was his surety, in her sleep
Beheld the wondrous fruit, that was from him
And from his heirs to issue. And that such

28. Bonaventura, a Franciscan, gives a eulogy of St. Dominic, as St. Thomas Aquinas had done in the case of St. Francis. He is led thereto by divine love, and says that as both St. Dominic and St. Francis strove toward the same end, *i.e.* to restore the Church to its pristine virtue and glory, it is fitting that both should be praised together.

34. The Church of Christ, at the time of the birth of Dominic and Francis, was lukewarm in its service, infected with heresy, and the number of the faithful was small.

39. See last Canto, v. 33.

42. The location of Spain is described as being in the west of Europe (*west-wind*) and on the shore of the Atlantic Ocean (*those billows*).

47. During the summer solstice.

48. To-day called Calahorra, a city in Old Castile, not far from Osma.

49. The arms of the King of Castile, in which two castles and two lions are quartered, one above (*supreme*), the other below (*subjected*).

51. *Loving minion* = *amoroso drudo* = amorous lover. This is St. Dominic, born in 1170.

55. His mother is said to have dreamed that she gave birth to a black and white dog (colors of the Dominicans) with a torch in its mouth.

57. *Spousals* = baptism.

59. His god-mother saw in a dream a star on the forehead of the child, a sign that he should illuminate the world.

He might be construed, as indeed he was,
She was inspired to name him of his owner,
Whose he was wholly; and so called him Dominic.
And I speak of him, as the laborer,
Whom Christ in his own garden chose to be
His help-mate. Messenger he seemed, and friend
Fast-knit to Christ; and the first love he showed,
Was after the first counsel that Christ gave.
Many a time his nurse, at entering, found
That he had risen in silence, and was prostrate,
As who should say, 'My errand was for this.'
O happy father! Felix rightly named.
O favored mother! rightly named Joanna;
If that do mean, as men interpret it.
Not for the world's sake, for which now they toil
Upon Ostiense and Taddeo's lore,
But for the real manna, soon he grew
Mighty in learning; and did set himself
To go about the vineyard, that soon turns
To wan and withered, if not tended well:
And from the see (whose bounty to the just
And needy is gone by, not through its fault,
But his who fills it basely) he besought,
No dispensation for commuted wrong,
Nor the first vacant fortune, nor the tenths
That to God's paupers rightly appertain,
But, 'gainst an erring and degenerate world,
License to fight, in favor of that seed
From which the twice twelve cions gird thee round
Then, with sage doctrine and good will to help,
Forth on his great apostleship he fared,
Like torrent bursting from a lofty vein;
And, dashing 'gainst the stocks of heresy,

64. From *Dominicus* = (the possessive of *dominus*) belonging to the Lord.

69. "If that thou wilt be perfect, go and sell that thou hast, and give to the poor." Matt. xix. 21.

71. The words, *that he had risen*, are not in the original; the nurse found him *in terra, tacito e desto*, "on the ground, silent and awake."

72. *For this* = to pray.

73. Happy (*Felix*) not only in name, but in deed.

75. Grace or gift of the Lord.

77. Henry of Susa, cardinal and bishop of Ostia, famous commentator of the Decretals. *Taddeo* was a physician and teacher of Bologna, wrote commentaries on Galenus and Hippocrates. St. Dominic did not study, as most of the clergy then did, for mere earthly riches and fame but to glorify God and to advance his kingdom.

80. *Vineyard* = the Church.

82. The Church no longer continues its liber ality to the deserving poor, but the fault of thi is not due to the apostolic see, but to him "wh fills it basely," *i.e.* the Pope.

85. "Non dispensare o due o tre per sei" = "not to dispense two or three for six," *i.e.* th power to keep ill-gotten gains by giving a pa of them to the Church, or pious uses.

86. Nor did he seek the first vacant place i the Church, nor the right to levy tenths, but h asked only for the privilege to fight for the fai (*seed*).

90. The twenty-four spirits which compo the two garlands dancing about Beatrice ar Dante. *cions* = *piante* = plants.

Smote fiercest, where resistance was most stout.
Thence many rivulets have since been turned,
Over the garden catholic to lead
Their living waters, and have fed its plants.
" If such, one wheel of that two-yoked car,
Wherein the holy church defended her,
And rode triumphant through the civil broil;
Thou canst not doubt its fellow's excellence,
Which Thomas, ere my coming, hath declared
So courteously unto thee. But the track,
Which its smooth fellies made, is now deserted:
That, mouldy mother is, where late were lees.
His family, that wont to trace his path,
Turn backward, and invert their steps; erelong
To rue the gathering in of their ill crop,
When the rejected tares in vain shall ask
Admittance to the barn. I question not
But he, who searched our volume, leaf by leaf,
Might still find page with this inscription on 't,
'I am as I was wont.' Yet such were not
From Acquasparta nor Casale, whence,
Of those who come to meddle with the text,
One stretches and another cramps its rule.
Bonaventura's life in me behold,
From Bagnoregio; one, who, in discharge
Of my great offices, still laid aside
All sinister aim. Illuminato here,

95. In Provence, especially Toulouse, where the heresy of the Albigenses flourished most. For the story of this terrible crusade, see Milman's *History of Latin Christianity*.

96. *Thence* = from Dominic; he having been called a *torrent*, his followers are now called *rivulets*.

99. "If St. Dominic were such, thou canst not doubt the same of St. Francis." Bonaventura thus makes a transition to his own order of Franciscans, for the purpose of scourging the degeneration of the latter.

104. The rule, example (*track*), of St. Francis is no longer followed.

106. Another metaphor meaning the same thing, — the bad is now where the good was. Casks full of good wine have a crust; empty, they become mouldy.

110. "Let both grow together until the harvest: and in the time of harvest I will say to the reapers, Gather ye together first the tares, and bind them in bundles to burn them: but gather the wheat into my barn." Matt. xiii. 30.

112. Some indeed might be found faithful to the rule of St. Francis. *Volume* = the order; *leaf by leaf* = the friars.

115. The Poet alludes here to the schism introduced among the Franciscans by those who wished a strict interpretation of the rules of the order, the self-styled *Spirituales*. Dante rebukes both parties in the persons of Ubertino of Casale, the leader of the Zealots, and Matteo of Acquasparta, general of the order, under whose administration the rules were greatly relaxed.

116. *The text* = not the Scriptures, but the rules of St. Francis.

118. John of Fidanza, called Bonaventura, surnamed *Doctor Seraphicus*, was born in 1221 at Bagnoregio (now Bagnarea), near Lake Bolsena. He entered the Franciscan order in 1243, was chosen general of the same in 1256, became cardinal and bishop in 1272, and died at Lyons in 1274. He is known as the Plato of the Scholastics.

120. He sought no temporal advantages from the exercise of his great functions as cardinal, bishop, and general of the order.

121. One of the first of the followers of St. Francis, said to have accompanied him to Egypt.

And Agostino join me: two they were,
Among the first of those barefooted meek ones,
Who sought God's friendship in the cord: with them
Hugues of Saint Victor; Pietro Mangiadore;
And he of Spain in his twelve volumes shining;
Nathan the prophet; Metropolitan
Chrysostom; and Anselmo; and, who deigned
To put his hand to the first art, Donatus.
Raban is here; and at my side there shines
Calabria's abbot, Joachim, endowed
With soul prophetic. The bright courtesy
Of friar Thomas and his goodly lore,
Have moved me to the blazon of a peer
So worthy; and with me have moved this throng."

CANTO XIII.

ARGUMENT.

St. Thomas Aquinas resumes his speech. He solves the other of those doubts which he discerned in the mind of Dante, and warns him earnestly against assenting to any proposition without having duly examined it.

LET him, who would conceive what now I saw,
Imagine, (and retain the image firm

122. Another of the early followers of St. Francis; Provincial of the order in Terra di Lavoro in 1216.

124. *Cord* = sign of poverty and humility.

125. Hugh of St. Victor, born 1097 in Flanders, a mystic theologian, who spent most of his life in the monastery of St. Victor, near Paris (whence his name), where he died in 1141. Pietro Mangiadore was born in Troyes; in 1164 he was elected Chancellor of the University of Paris; later he retired to the monastery of St. Victor, where he died in 1179.

126. *He* = *Pietro Ispano* = Peter of Spain, born about 1226, elected Pope in 1276, under the name of John XXI., and died in 1277 at Viterbo from the fall of a ceiling in the room in which he slept. Besides some books on medicine, he wrote the celebrated handbook on logic, called *Summæ Logicales*.

128. John of Antioch, called on account of his eloquence Chrysostomos (= golden mouth), born about 347 in Antioch, died in 407 in Cappadocia, where he lived as an exile. Anselmo was born in 1034 at Aosta, became prior and later abbot of the monastery of Bec in France. In 1093 he became Archbishop of Canterbury, and died in 1109.

129. Ælius Donatus was a famous teacher of grammar in the fourth century; among his pupils was St. Jerome. His text-book on the subject was universally used in the Middle Ages. *The first art* = grammar, because it had the first place among the seven arts of the quadrivium and the trivium.

130. Rabanus Maurus born 766 at Mayence; abbot of the monastery of Fulda, and Archbishop of Mayence. Died in 856.

131. Joachim of Celico in Calabria, born about 1130; abbot of the monastery of Flora; died 1202.

134. *A peer* = St. Dominic.

1. In order to describe the beauty of the double circle formed by the twenty-four great theologians, the Poet tells the reader to imagine to himself the seven stars of Ursa Major, the two largest of the Ursa Minor, and fifteen of the brightest stars in heaven besides, arranged in two circles, each resembling the crown of Ariadne, moving in opposite directions.

As mountain rock, the whilst he hears me speak,)
Of stars, fifteen, from midst the ethereal host
Selected, that, with lively ray serene,
O'ercome the massiest air: thereto imagine
The wain, that, in the bosom of our sky,
Spins ever on its axle night and day,
With the bright summit of that horn, which swells
Due from the pole, round which the first wheel rolls,
To have ranged themselves in fashion of two signs
In heaven, such as Ariadne made,
When death's chill seized her; and that one of them
Did compass in the other's beam: and both
In such sort whirl around, that each should tend
With opposite motion: and, conceiving thus,
Of that true constellation, and the dance
Twofold, that circled me, he shall attain
As 'twere the shadow; for things there as much
Surpass our usage, as the swiftest heaven
Is swifter than the Chiana. There was sung
No Bacchus, and no Io Pæan, but
Three Persons in the Godhead, and in one
Person that nature and the human joined.
The song and round were measured: and to us
Those saintly lights attended, happier made
At each new ministering. Then silence brake
Amid the accordant sons of Deity,
That luminary, in which the wondrous life
Of the meek man of God was told to me;
And thus it spake: "One ear o' the harvest threshed,
And its grain safely stored, sweet charity
Invites me with the other to like toil.
"Thou know'st, that in the bosom, whence the rib

6. *The massiest air* = *delle' aere ogni compage* = every density of the air.

7. Ursa Major, or the Great Bear, which never sets for the inhabitants of Europe.

9. The Ursa Minor, or Lesser Bear, which Dante compares to a horn, the two brightest stars forming the broad end (*the bright summit* = *bocca* = mouth), while the small end begins (*swells from*) near the Pole around which revolves the Primum Mobile, or the Heaven of the Fixed Stars (*the first wheel*).

12. Ariadne was the daughter of Minos (as it is given in the original); her crown of flowers was changed by Bacchus to the constellation which bears her name.

17. *True constellation* = the double circle of spirits.

20. *Swiftest heaven* = Primum Mobile.

21. River in Tuscany, near Arezzo. In Dante's day it flowed through a marshy valley, now changed, by hydraulic improvements, to a healthful district with a canal running through it. Cf. *Hell*, xxix. 45.

23. The two great mysteries of Christianity, — that of the Trinity, and that of the human and divine nature in Christ. According to the Poet, the highest state of blessedness is a knowledge of these.

29. St. Thomas Aquinas, who had told the story of the life of St. Francis. See Canto xi. 25.

31. *One ear*, *i.e.* one of Dante's questions has been answered; the other, that concerning the expression, "no second such hath risen," now remains. See *Par.* xi. 25, 26.

34. St. Thomas had said (*Par.* x. 110, 111) that no greater than Solomon had ever risen in the world. Dante cannot harmonize this state-

Was ta'en to fashion that fair cheek, whose taste
All the world pays for; and in that, which pierced
By the keen lance, both after and before
Such satisfaction offered as outweighs
Each evil in the scale; whate'er of light
To human nature is allowed, must all
Have by his virtue been infused, who formed
Both one and other: and thou thence admirest
In that I told thee, of beatitudes,
A second there is none to him enclosed
In the fifth radiance. Open now thine eyes
To what I answer thee; and thou shalt see
Thy deeming and my saying meet in truth,
As centre in the round. That which dies not,
And that which can die, are but each the beam
Of that idea, which our Sovereign Sire
Engendereth loving; for that lively light,
Which passeth from his splendor, not disjoined
From him, nor from his love triune with them,
Doth, through his bounty, congregate itself,
Mirrored, as 't were, in new existences;
Itself unalterable, and ever one.
"Descending hence unto the lowest powers,
Its energy so sinks, at last it makes
But brief contingencies; for so I name
Things generated, which the heavenly orbs
Moving, with seed or without seed, produce.
Their wax, and that which moulds it, differ much:
And thence with lustre, more or less, it shows
The ideal stamp imprest: so that one tree,
According to his kind, hath better fruit,
And worse: and, at your birth, ye, mortal men,
Are in your talents various. Were the wax

ment with the perfection of Adam (before his fall) and of Christ. The spirit explains this as applying to Solomon only as king, not as man; *i.e.* he was the wisest of kings.

35. Eve.

37. *After and before* the crucifixion, which atoned for all sins, past and to come.

41. God created immediately both Adam and Christ.

44. *Him* = Solomon. See *Par.* x. 110, 111.

48. *That which dies not* = angels, heavens, the human soul, and the elements, — these are incorruptible; *that which can die* = secondary products of creation, the forms of earthly things, — these are corruptible. Both classes, however, are only rays of the divine idea, generated by God in his love.

51. *Light* = Christ, the Word of God.

53. *Love* = the Holy Ghost.

55. *New existences* = the nine orders of the celestial hierarchy.

57. The glory of the triune God reflected in the angels is by them transmitted to the various heavens over which they have charge, until it reaches the *lowest powers*, but so reduced in its activity as to create only *contingencies*, *i.e.* corruptible creatures of short duration.

62. *Wax* = matter; *that which moulds it* = the influence of the heavens.

67. If matter were drawn to its greatest perfection, and the influence of the heavens to its greatest activity, the thing created would be perfect. This is only true in the case of Adam and Christ, for God created them directly himself. Hence Dante was right in thinking that the wisdom of Adam and Christ was greater than that of Solomon.

Moulded with nice exactness, and the heaven
In its disposing influence supreme,
The brightness of the seal should be complete:
But nature renders it imperfect ever;
Resembling thus the artist, in her work,
Whose faltering hand is faithless to his skill.
Therefore, if fervent love dispose, and mark
The lustrous image of the primal virtue,
There all perfection is vouchsafed; and such
The clay was made, accomplished with each gift,
That life can teem with; such the burden filled
The virgin's bosom: so that I commend
Thy judgment, that the human nature ne'er
Was, or can be, such as in them it was.
"Did I advance no further than this point;
'How then had he no peer?' thou might'st reply.
But, that what now appears not, may appear
Right plainly, ponder, who he was, and what
(When he was bidden 'Ask') the motive, swayed
To his requesting. I have spoken thus,
That thou mayst see, he was a king, who asked
For wisdom, to the end he might be king
Sufficient: not, the number to search out
Of the celestial movers; or to know,
If necessary with contingent e'er
Have made necessity; or whether that
Be granted, that first motion is; or if,
Of the mid circle, can by art be made
Triangle, with its corner blunt or sharp.
"Whence, noting that, which I have said, and this,
Thou kingly prudence and that ken mayst learn,
At which the dart of my intention aims.
And, marking clearly, that I told thee, 'Risen,'
Thou shalt discern it only hath respect
To kings, of whom are many, and the good

70. *Seal* = the divine idea.

74. *Fervent love* = the Holy Ghost; *the image* = the Son; *the primal virtue* = the Father.

77. *The clay* = Adam.

78. *Burden* = Christ.

88. When God said to Solomon, "Ask what I shall give thee" (1 Kings iii. 5), the latter did not ask to know the number of the angels, or skill in logic, metaphysics, and mathematics, but desired only that wisdom which would make him a good and just king.

92. If from two premises, one necessary and the other not, a necessary conclusion must be drawn.

94. If we must admit a primal motion, not the effect of other motion. Aristotle answered this in the affirmative.

95. If in a semicircle, a triangle can be drawn — one side of which is the diameter — without forming a right angle. This of course is impossible.

100. St. Thomas says that Dante ought to see in the word *risen* a proof that he referred to kings, in saying that Solomon was second to none; a statement that is not inconsistent with the perfect knowledge of Adam and Christ (*our well-beloved*).

Are rare. With this distinction take my words;
And they may well consist with that which thou
Of the first human father dost believe,
And of our well-beloved. And let this
Henceforth be lead unto thy feet, to make
Thee slow in motion, as a weary man,
Both to the 'yea' and to the 'nay' thou seest not.
For he among the fools is down full low,
Whose affirmation, or denial, is
Without distinction, in each case alike.
Since it befalls, that in most instances
Current opinion leans to false: and then
Affection bends the judgment to her ply.
"Much more than vainly doth he loose from shore,
Since he returns not such as he set forth,
Who fishes for the truth and wanteth skill.
And open proofs of this unto the world
Have been afforded in Parmenides,
Melissus, Bryson, and the crowd beside,
Who journeyed on, and knew not whither: so did
Sabellius, Arius, and other fools,
Who, like to scymitars, reflected back
The scripture-image by distortion marred.
"Let not the people be too swift to judge;
As one who reckons on the blades in field,
Or e'er the crop be ripe. For I have seen
The thorn frown rudely all the winter long,
And after bear the rose upon its top;
And bark, that all her way across the sea
Ran straight and speedy, perish at the last
E'en in the haven's mouth. Seeing one steal,
Another bring his offering to the priest,
Let not Dame Bertha and Sir Martin thence
Into heaven's counsels deem that they can pry:
For one of these may rise, the other fall."

107. He warns Dante to beware of forming too hasty judgments, which often lead to error and heresy.

114. *Current* = *corrente* = here rather "hasty." So Philalethes and Scartazzini.

116. To seek, without the proper skill and care, to solve these deep questions, is worse than useless.

120. Parmenides and Melissus were two philosophers of the Eleatic school; Aristotle criticises them sharply. Bryson was a mathematician, who claimed to have squared the circle. These three are examples of false philosophizing among the heathen.

123. Well-known heretics; the former said that God the Father had himself become man in Christ; and the latter declared that Christ was the most perfect of God's creatures, but neither God nor like him.

124. They are like swords which reflect the faces of those who look at them, in a distorted form.

126. Considering the ease of falling into false conclusions, we should not be too ready to judge of the salvation of other souls. Often a good ending follows a bad beginning, and, *vice versa*, a good beginning has often a bad ending.

135. *I.e.* every Tom, Dick, and Harry.

CANTO XIV.

ARGUMENT.

Solomon, who is one of the spirits in the inner circle, declares what the appearance of the Blessed will be after the resurrection of the body. Beatrice and Dante ascend into the fifth heaven, which is that of Mars; and here behold the souls of those who had died fighting for the true faith, ranged in the sign of a cross, athwart which the spirits moved to the sound of a melodious hymn.

FROM centre to the circle, and so back
From circle to the centre, water moves
In the round chalice, even as the blow
Impels it, inwardly, or from without.
Such was the image glanced into my mind,
As the great spirit of Aquinum ceased;
And Beatrice, after him, her words
Resumed alternate: "Need there is (though yet
He tells it to you not in words, not e'en
In thought) that he should fathom to its depth
Another mystery. Tell him, if the light,
Wherewith your substance blooms, shall stay with you
Eternally, as now; and, if it doth,
How, when ye shall regain your visible forms,
The sight may without harm endure the change,
That also tell." As those, who in a ring
Tread the light measure, in their fitful mirth
Raise loud the voice, and spring with gladder bound;
Thus, at the hearing of that pious suit,
The saintly circles, in their tourneying
And wondrous note, attested new delight.
Whoso laments, that we must doff this garb
Of frail mortality, thenceforth to live
Immortality above; he hath not seen
The sweet refreshing of that heavenly shower.
Him, who lives ever, and forever reigns

1. As water in a round vase moves from surface to centre and from centre to surface, so the voice of St. Thomas Aquinas moved from the circle of spirits, and that of Beatrice from the centre.

11. Beatrice puts two questions for Dante: first, whether the Blessed will be so resplendent with light as they are now after the Last Judgment, when they have put on their earthly bodies; and, second, how, if this be the case, can the human sight in those bodies endure such excess of light.

21. The spirits are filled with *new delight*, at being able to content the desires of Dante to know the truth.

22. If men knew what joys await them in heaven, they would not lament at the prospect of death.

25. The joys of the Blessed in heaven.

26. "Thou one, two, and three eterne on live,
That raignest aie in three, two, and one,
Uncircumscript, and all maist circonscrive."
Chaucer, Troilus and Cresseide, v.

In mystic union of the Three in One,
Unbounded, bounding all, each spirit thrice
Sang, with such melody, as, but to hear,
For highest merit were an ample meed.
And from the lesser orb the goodliest light,
With gentle voice and mild, such as perhaps
The angel's once to Mary, thus replied:
"Long as the joy of Paradise shall last,
Our love shall shine around that raiment, bright
As fervent; fervent as, in vision, blest;
And that as far, in blessedness, exceeding,
As it hath grace, beyond its virtue, great.
Our shape, regarmented with glorious weeds
Of saintly flesh, must, being thus entire,
Show yet more gracious. Therefore shall increase
Whate'er, of light, gratuitous imparts
The Supreme Good; light, ministering aid,
The better to disclose his glory: whence,
The vision needs increasing, must increase
The fervor, which it kindles; and that too
The ray, that comes from it. But as the gleed
Which gives out flame, yet in its whiteness shines
More livelily than that, and so preserves
Its proper semblance; thus this circling sphere
Of splendor shall to view less radiant seem,
Than shall our fleshly robe, which yonder earth
Now covers. Nor will such excess of light
O'erpower us, in corporeal organs made
Firm, and susceptible of all delight."
So ready and so cordial an "Amen"
Followed from either choir, as plainly spoke
Desire of their dead bodies; yet perchance

28. The Almighty, dwelling in the infinity of the Empyrean, surrounds all the universe.

31. Solomon, who formed part of the inner circle.

33. Gabriel, the angel of the Annunciation. Cf. *Purg.* x. 31 ff.

35. This line is ambiguous. The original,—

"Tanto il nostro amore
Si reggerà dintorno cotal vesta" =

"Our love will radiate (form) around (us) this garment (the light in which they are clothed)."

They will shine in this light forever, and their bodies, when they are put on, shall likewise share the splendor, shining like a piece of coal at white heat, in the midst of the flame.

36. The brightness of the light, with which they shine, is the result of love, and this love is proportioned to their vision of God,—a vision which depends on the measure of God's grace vouchsafed to them.

39. The body, after the resurrection, will be perfect; God's grace will be increased, hence the vision, love, and splendor of the light manifesting this love will also be increased.

47. The use of the archaic word *gleed* (= live or glowing coal) spoils for the modern reader one of the most beautiful metaphors in the *Divine Comedy*, that of a white-hot coal, glowing in the midst of the flame it emits. So the splendor of the risen body shall surpass the light surrounding it.

53. Having answered the first question (see line 12), he briefly answers the second (line 15). The bodily powers will grow more and more perfect, and capable of enduring the superhuman glories of heaven.

Not for themselves, but for their kindred dear,
Mothers and sires, and those whom best they loved
Ere they were made imperishable flame.
And lo! forthwith there rose up round about
A lustre, over that already there;
Of equal clearness, like the brightening up
Of the horizon. As at evening hour
Of twilight, new appearances through heaven
Peer with faint glimmer, doubtfully descried;
So, there, new substances, methought, began
To rise in view beyond the other twain,
And wheeling, sweep their ampler circuit wide.
O genuine glitter of eternal Beam!
With what a sudden whiteness did it flow,
O'erpowering vision in me. But so fair,
So passing lovely, Beatrice showed,
Mind cannot follow it, nor words express
Her infinite sweetness. Thence mine eyes regained
Power to look up; and I beheld myself,
Sole with my lady, to more lofty bliss
Translated: for the star, with warmer smile
Impurpled, well denoted our ascent.
With all the heart, and with that tongue which speaks
The same in all, an holocaust I made
To God befitting the new grace vouchsafed.
And from my bosom had not yet upsteamed
The fuming of that incense, when I knew
The rite accepted. With such mighty sheen
And mantling crimson, in two listed rays
The splendors shot before me, that I cried,
"God of Sabaoth! that dost prank them thus!"
As leads the galaxy from pole to pole,
Distinguished into greater lights and less,
Its pathway, which the wisest fail to spell;
So thickly studded, in the depth of Mars,
Those rays described the venerable sign,

59. The spirits desire to have their bodies, not so much for their own sakes, as to be able to see their dear ones and recognize them.

62. A third circle of spirits gradually appears outside of the other two.

66. *Appearances* = stars.

71. *Genuine* = *vero* = true.

78. They ascend to the planet Mars, which forms the fifth heaven.

79. "Per lo affocato riso della stella,
Che mi parea più roggio che l' usato" =
"On account of the flaming smile of the star,
Which seemed to me redder than usual."
The ruddy color of Mars is alluded to in *Purg.* ii. 14, and in the *Convito*, ii. 14.

81. The voice of the soul which is the same in all those who truly pray, no matter what their language may be.

82. *Holocaust* = sacrifice of thanksgiving.

88. The spirit of martyrs of the faith and the great Christian warriors.

89. *Prank* = *addobi* = adorn. *God of Sabaoth* = *Elios* (Greek for sun). God is so called in *Par.* ix. 8, xviii. 97, etc.

92. Allusion to the different explanations by philosophers of the Milky Way. These are given by Dante in the *Convito*, ii. 15.

94. The Cross.

That quadrants in the round conjoining frame.
Here memory mocks the toil of genius. Christ
Beamed on that cross; and pattern fails me now.
But whoso takes his cross, and follows Christ,
Will pardon me for that I leave untold,
When in the fleckered dawning he shall spy
The glitterance of Christ. From horn to horn,
And 'tween the summit and the base, did move
Lights, scintillating, as they met and passed.
Thus oft are seen with ever-changeful glance,
Straight or athwart, now rapid and now slow,
The atomies of bodies, long or short,
To move along the sunbeam, whose slant line
Checkers the shadow interposed by art
Against the noontide heat. And as the chime
Of minstrel music, dulcimer, and harp
With many strings, a pleasant dinning makes
To him, who heareth not distinct the note;
So from the lights, which there appeared to me,
Gathered along the cross a melody,
That, indistinctly heard, with ravishment
Possessed me. Yet I marked it was a hymn
Of lofty praises; for there came to me
"Arise," and "Conquer," as to one who hears
And comprehends not. Me such ecstasy
O'ercame, that never, till that hour, was thing
That held me in so sweet imprisonment.
Perhaps my saying overbold appears,
Accounting less the pleasure of those eyes,
Whereon to look fulfilleth all desire.
But he, who is aware those living seals
Of every beauty work with quicker force,
The higher they are risen; and that there
I had not turned me to them; he may well
Excuse me that, whereof in my excuse
I do accuse me, and may own my truth;
That holy pleasure here not yet revealed,
Which grows in transport as we mount aloof.

95. "Che fan giunture di quadranti in tondo" = "Made by the intersection of the quadrants of a circle."
This is a Greek cross, the arms of which are equal.

101. From the extremity of one arm to the other.

106. Motes.

111. *Dinning* = *tintinno* = tinkling.

123. The eyes of Beatrice.

125. The heavens (the *living seals*) become more resplendent the higher one ascends; so do the eyes of Beatrice, but Dante had not looked into the latter since rising to the heaven of Mars.

128. *Them* = eyes of Beatrice. Cary confuses them with the heavens (see line 125).

130. He accuses himself of not having looked into her eyes, in order to excuse himself for saying that he had never had such ecstasy (lines 119 ff.).

131. *Revealed* is not so good an interpretation of *dischiuso* as *excluded*. The general

CANTO XV.

ARGUMENT.

The spirit of Cacciaguida, our Poet's ancestor, glides rapidly to the foot of the cross; tells who he is; and speaks of the simplicity of the Florentines in his days, since then much corrupted.

TRUE love, that ever shows itself as clear
In kindness, as loose appetite in wrong,
Silenced that lyre harmonious, and stilled
The sacred chords, that are by heaven's right hand
Unwound and tightened. How to righteous prayers
Should they not hearken, who, to give me will
For praying, in accordance thus were mute?
He hath in sooth good cause for endless grief
Who, for the love of thing that lasteth not,
Despoils himself forever of that love.
As oft along the still and pure serene,
At nightfall, glides a sudden trail of fire,
Attracting with involuntary heed
The eye to follow it, erewhile at rest;
And seems some star that shifted place in heaven,
Only that, whence it kindles, none is lost,
And it is soon extinct: thus from the horn,
That on the dexter of the cross extends,
Down to its foot, one luminary ran
From mid the cluster shone there; yet no gem
Dropped from its foil: and through the beamy list,
Like flame in alabaster, glowed its course.
So forward stretched him (if of credence aught
Our greater muse may claim) the pious ghost

meaning is that he spoke the truth in saying that the song of the spirits in Mars had given him greater pleasure than anything ever before. Since the bliss increases from heaven to heaven, that of Mars surpasses even the beauty of Beatrice in the heaven below. She, however, also increases in glory, and surpasses the splendor of Mars when she rises to it; *only*, Dante has not yet turned his eyes toward her.

3. *Lyre* = the song of the Blessed. This silence is imposed by their lovingkindness, in order to give Dante an opportunity to speak.

5. An argument in favor of prayers to the saints.

9. Love of earthly pleasures.

15. It is not a real star which has changed place, however, as can be seen from the fact that the region whence it started is not deprived of any star, and the *trail of fire* soon dies out.

18. On the right side of the cross.

19. The *luminary* did not leave the cross, but shone through it like a light moved behind a piece of alabaster.

21. *Foil* = *nastro* = ribbon; the cross is like a ribbon covered with jewels.

24. Virgil, *Æn.* vi. 684:

"Isque ubi tendentem adversum per gramina vidit
Ænean, alacris palmas utrasque tetendit.
Venisti tandem, tuaque spectata parenti
Vicit iter durum pietas?"

Of old Anchises, in the Elysian bower,
When he perceived his son. "O thou, my blood!
O most exceeding grace divine! to whom,
As now to thee, hath twice the heavenly gate
Been e'er unclosed?" So spake the light: whence I
Turned me toward him; then unto my dame
My sight directed: and on either side
Amazement waited me; for in her eyes
Was lighted such a smile, I thought that mine
Had dived unto the bottom of my grace
And of my bliss in Paradise. Forthwith,
To hearing and to sight grateful alike,
The spirit to his proem added things
I understood not, so profound he spake:
Yet not of choice, but through necessity,
Mysterious; for his high conception soared
Beyond the mark of mortals. When the flight
Of holy transport had so spent its rage,
That nearer to the level of our thought
The speech descended; the first sounds I heard
Were, "Blest be thou, Triunal Deity!
That hast such favor in my seed vouchsafed."
Then followed: "No unpleasant thirst, though long,
Which took me reading in the sacred book,
Whose leaves or white or dusky never change,
Thou hast allayed, my son! within this light,
From whence my voice thou hear'st: more thanks to her
Who, for such lofty mounting, has with plumes
Begirt thee. Thou dost deem thy thoughts to me
From Him transmitted, who is first of all,
E'en as all numbers ray from unity;
And therefore dost not ask me who I am,
Or why to thee more joyous I appear,
Than any other in this gladsome throng.
The truth is as thou deem'st; for in this life
Both less and greater in that mirror look,

26. The words in the original are given in Latin,—

"O sanguis meus, O super infusa
Gratia Dei! Sicut tibi, cui
Bis unquam cœli janua reclusa?"

The spirit who speaks is Cacciaguida, Dante's ancestor.

37. *Proem* = *principio* = beginning.

39. The profundity of the words he uttered, which Dante could not understand, did not depend on the will of Cacciaguida, but on the very nature of celestial things, — above the comprehension of mortals.

47. "Thy coming hither, thanks to Beatrice, has satisfied the sweet and long desire I have had to see thee, —a desire conceived when I read in the volume of God's decrees, in which nothing ever changes, that thou wert to visit heaven some day."

51. *Her* = Beatrice.

53. Dante knows that Cacciaguida sees in God the desire of his descendant to learn who he is and why he is glad to see him (Dante). Hence the Poet does not ask these questions. Cacciaguida tells him, however, to express his desire, and thus to produce that increase of light and love always involved in satisfying the righteous desires of others.

In which thy thoughts, or e'er thou think'st, are shown.
But, that the love, which keeps me wakeful ever,
Urging with sacred thirst of sweet desire,
May be contented fully; let thy voice,
Fearless, and frank, and jocund, utter forth
Thy will distinctly, utter forth the wish,
Whereto my ready answer stands decreed."
I turned me to Beatrice; and she heard
Ere I had spoken, smiling an assent,
That to my will gave wings; and I began:
"To each among your tribe, what time ye kenned
The nature, in whom naught unequal dwells,
Wisdom and love were in one measure dealt;
For that they are so equal in the sun,
From whence ye drew your radiance and your heat,
As makes all likeness scant. But will and means,
In mortals, for the cause ye well discern,
With unlike wings are fledge. A mortal, I
Experience inequality like this;
And therefore give no thanks, but in the heart,
For thy paternal greeting. This howe'er
I pray thee, living topaz! that ingemm'st
This precious jewel; let me hear thy name."
"I am thy root, O leaf! whom to expect
Even, hath pleased me." Thus the prompt reply
Prefacing, next it added: "He, of whom
Thy kindred appellation comes, and who,
These hundred years and more, on its first ledge
Hath circuited the mountain, was my son,
And thy great-grandsire. Well befits, his long
Endurance should be shortened by thy deeds.
"Florence, within her ancient limit-mark,
Which calls her still to matin prayers and noon,
Was chaste and sober, and abode in peace.
She had no armlets and no head-tires then;
No purfled dames; no zone, that caught the eye

71. In God all properties and attributes are equally perfect (hence he is called *la prima equalità* = line 72), as, for instance, knowing, feeling, willing. The Blessed share this equality of attributes, and are able to do what they wish, only they wish nothing which God does not will. Man, however, often has the will to do something, but not the power. And so, continues the Poet, I should like to thank thee, but cannot find words to express the feeling of my heart.

86. Cacciaguida says that he was father to Dante's great-grandfather, with whom the name Alighieri began. The latter is now in Purgatory, and the Poet is urged to shorten his period of purgation by prayers and pious works.

88. *First ledge* = the terrace of the Proud.

93. Near the old walls of Florence was, and still is, the Benedictine Church, known as *La Badia*, the tolling of whose bells was so regular that it was known as the clock of Florence. In these lines Dante praises the ancient simplicity, and scourges the present corruption of the city.

96. *Purfled* = *contigiate* (from *contigie*, a kind of ladies' shoe) = with ornamental shoes. Cary takes it to mean "adorned," and uses the obsolete form above.

More than the person did. Time was not yet,
When at his daughter's birth the sire grew pale,
For fear the age and dowry should exceed,
On each side, just proportion. House was none
Void of its family: nor yet had come
Sardanapalus, to exhibit feats
Of chamber prowess. Montemalo yet
O'er our suburban turret rose; as much
To be surpast in fall, as in its rising.
I saw Bellincion Berti walk abroad
In leathern girdle, and a clasp of bone;
And, with no artful coloring on her cheeks,
His lady leave the glass. The sons I saw
Of Nerli, and of Vecchio, well content
With unrobed jerkin; and their good dames handling
The spindle and the flax: O happy they!
Each sure of burial in her native land,
And none left desolate a-bed for France.
One waked to tend the cradle, hushing it
With sounds that lulled the parent's infancy:

99. Then the dowry was moderate and girls were not married at too young an age — so that the father could carry the burden. Now both the dowry is exorbitant, and girls marry much younger than they did.

101. This translation is ambiguous. The original,

"Non avea case di famiglia vote,"

means that at that time great palaces, too large for their inhabitants, were not built merely for the sake of show.

102. King of Assyria, whose licentiousness and effeminacy were proverbial. Cf. Juvenal, *Sat.* x. 362.

103. *Chamber prowess* = *ciò che in camera si puote* = what can be done in a chamber. This may refer to licentious conduct, or it may simply mean the luxurious furnishing of the dwellings in Dante's time.

Montemalo (now Montemario), near Rome, with a view on the Eternal City.

104. *Our suburban turret* = *Uccellatojo* = a hill five miles from Florence, whence one has a wide view over that city. The meaning here is that the pomp of the buildings in Florence is greater than that of Rome.

106. Father of Gualdrada (see *Hell*, xvi. 38), of the family of the Ravignani, an honorable citizen of Florence.

107. "And observe that in the time of the said people (A.D. 1259), and before and for a long time after, the citizens of Florence lived soberly, on coarse viands, and at little cost, and in many customs and courtesies of life were rude and unpolished; and dressed themselves and their women in coarse cloths: many wore plain leather, without cloth over it; bonnets on their heads; and all, boots on the feet: and the Florentine women were without ornament; the better sort content with a close gown of scarlet cloth of Ypres or of camlet, bound with a girdle in the ancient mode, and a mantle lined with fur, and a hood to it, which was worn on the head; the common sort of women were clad in a coarse gown of Cambrai in like manner. One hundred pounds (libbre) was the common portion for a wife; and two or three hundred was accounted a magnificent one; and the young women were for the most part twenty years old or more before they were given in marriage. Such was the dress; and thus coarse were the manners of the Florentines; but they were of good faith and loyal both among themselves and to the state; and with their coarse way of living and poverty did greater and more virtuous deeds than have been done in our times with greater refinement and wealth." *G. Villani*, vi. 71.

110. Two of the oldest and richest families of Florence.

113. Allusion to the custom of the Florentines to travel abroad on business, especially to France. In consequence of this their wives must either accompany them (and thus in case of death be buried in a foreign land), or remain home and be deprived of their husbands.

Another, with her maidens, drawing off
The tresses from the distaff, lectured them
Old tales of Troy, and Fiesole, and Rome.
A Salterello and Cianghella we
Had held as strange a marvel, as ye would
A Cincinnatus or Cornelia now.
"In such composed and seemly fellowship,
Such faithful and such fair equality,
In so sweet household, Mary at my birth
Bestowed me, called on with loud cries; and there,
In your old baptistery, I was made
Christian at once and Cacciaguida; as were
My brethren Eliseo and Moronto.
"From Valdipado came to me my spouse;
And hence thy surname grew. I followed then
The Emperor Conrad: and his knighthood he
Did gird on me; in such good part he took
My valiant service. After him I went
To testify against that evil law,
Whose people, by the shepherd's fault, possess
Your right usurped. There I by that foul crew,
Was disentangled from the treacherous world
Whose base affection many a spirit soils;
And from the martyrdom came to this peace."

120. Two contemporaries of Dante, famous for their vices. In the days of simple virtue just described by Cacciaguida, they would have excited as much wonder as the two virtuous Romans would excite if they were living in the present evil and corrupt times.

122. The Roman dictator (*Par.* vi. 47) and the mother of the Gracchi (*Hell*, iv. 125).

125. The Virgin Mary was invoked during the pangs of childbirth. Cf. *Purg.* xx. 21, 22.

127. The baptistery of St. John in Florence. Cf. *Hell*, xix. 17 ff.

128. I was baptized.

129. This is the only reference known to the brothers of Cacciaguida.

130. Valdipado = valley of the Po. Some think the reference is to Ferrara, others to Parma. In the former place the name Alighieri once flourished.

132. Conrad III. of Suabia. In 1147 he went with Louis VII. of France to Holy Land. It seems from this passage that Cacciaguida had been knighted by him and had followed him in the Crusade.

135. *Evil law* = Mohammedanism.

136. *Shepherd* = the Pope, whom Dante here, as elsewhere, rebukes for neglecting to carry on the Crusades.

CANTO XVI.

ARGUMENT.

Cacciaguida relates the time of his birth; and, describing the extent of Florence when he lived there, recounts the names of the chief families who then inhabited it. Its degeneracy, and subsequent disgrace, he attributes to the introduction of families from the neighboring country and villages, and to their mixture with the primitive citizens.

O SLIGHT respect of man's nobility!
I never shall account it marvellous,
That our infirm affection here below
Thou movest to boasting; when I could not choose,
E'en in that region of unwarped desire,
In heaven itself, but make my vaunt in thee.
Yet cloak thou art soon shortened; for that Time,
Unless thou be eked out from day to day,
Goes round thee with his shears. Resuming then,
With greeting such as Rome was first to bear,
But since hath disaccustomed, I began:
And Beatrice, that a little space
Was severed, smiled; reminding me of her,
Whose cough emboldened (as the story holds)
To first offence the doubting Guinever.
"You are my sire," said I: "you give me heart
Freely to speak my thought: above myself
You raise me. Through so many streams with joy
My soul is filled, that gladness wells from it;
So that it bears the mighty tide, and bursts not.
Say then, my honored stem! what ancestors
Were those you sprang from, and what years were marked
In your first childhood? Tell me of the fold,

1. This translation does not render the thought of the original, —

"O poca nostra nobiltà di sangue" =
"Oh, little nobility of our blood."

The meaning is, that although nobility of blood is but a little thing, yet Dante does not wonder that people boast of it, since he himself in heaven felt proud of his ancestor Cacciaguida.

8. Yet all nobility soon loses its meaning if it does not renew itself constantly by means of lofty deeds.

10. Dante had addressed Cacciaguida (as well as all the other spirits except Beatrice and Brunetto Latini) as *thou;* now, to show his reverence, he uses the second person plural, *you*, according to the Roman custom introduced during the later years of the Empire (the third century A.D.).

13. *Severed* = on one side. Beatrice smiled at this change of *thou* to *you*, which is out of place in heaven, just as Mallehault, chambermaid to the queen, coughed at seeing Launcelot and Guinever kissing (cf. *Hell*, v. 124). Later Dante resumes the *thou* form of address again.

14. *Emboldened* is not in the original, and is not a necessary interpretation of the context.

20. Inadequate translation. The original is, —

"La mente mia, che di sè fa letizia,
Perchè può sostener che non si spezza,"

i.e. his heart is filled with so much joy, that the fact that it is capable of containing so much without bursting, is in itself cause for rejoicing.

23. *Fold* = Florence, of which the patron saint was John the Baptist.

That hath Saint John for guardian, what was then
Its state, and who in it were highest seated!"
As embers, at the breathing of the wind,
Their flame enliven; so that light I saw
Shine at my blandishments; and, as it grew
More fair to look on, so with voice more sweet,
Yet not in this our modern phrase, forthwith
It answered: "From the day, when it was said,
'Hail Virgin!' to the throes by which my mother,
Who now is sainted, lightened her of me
Whom she was heavy with, this fire had come
Five hundred times and fourscore, to relume
Its radiance underneath the burning foot
Of its own lion. They, of whom I sprang,
And I, had there our birthplace, where the last
Partition of our city first is reached
By him that runs her annual game. Thus much
Suffice of my forefathers: who they were,
And whence they hither came, more honorable
It is to pass in silence than to tell.
All those, who at that time were there, betwixt
Mars and the Baptist, fit to carry arms,
Were but the fifth, of them this day alive.
But then the citizen's blood, that now is mixed
From Campi and Certaldo and Fighine,
Ran purely through the last mechanic's veins.
O how much better were it, that these people
Were neighbors to you; and that at Galluzzo
And at Trespiano ye should have your boundary;
Than to have them within, and bear the stench
Of Aguglione's hind, and Signa's, him,

30. *Yet not in this our modern phrase*, refers to Cacciaguida's use of Latin (see preceding Canto, line 26), or it may refer to the language of the angels.

32. From the day of the incarnation of our Saviour to the birth of Cacciaguida, Mars had returned to the Constellation Leo 580 times. The revolution of Mars takes place in 686 days 22 hours and 29 minutes, which, multiplied by 580, gives a little more than 1090 years.

34. *This fire* = Mars.

39. *Partition* = *sesto* = *sestiere* (literally) the sixth part of the city. The quarter here mentioned was known as that of *Porta San Piero*. The annual races alluded to were run on the festival of St. John the Baptist. Dante's ancestors, the Alighieri and the Elisei, both lived here.

43. This seems to be modesty on the part of Cacciaguida, but Dante probably knew nothing about his ancestors before the time of the former.

44. Answer to the Poet's questions about Florence, lines 23 ff. Cacciaguida says the population was only one-fifth of what it was in 1300.

45. The limits of ancient Florence extended from the statue of Mars, on the Ponte Vecchio, to the baptistery of St. John.

47. Answer to Dante's second question as to who were the most worthy among the Florentines.

Although the population was much smaller, they were all pure Florentines, unmixed with the blood of country upstarts.

48. Country towns near Florence.

51. Galluzzo, two miles south of Florence on the road to Siena; Trespiano, three miles to the north, on the road to Bologna.

54. Baldo d' Aguglione and Fazio dei Morubaldini of Signa (little town on the Arno, near Florence).

That hath his eye already keen for bartering
Had not the people, which of all the world
Degenerates most, been stepdame unto Cæsar,
But, as a mother to her son been kind,
Such one, as hath become a Florentine,
And trades and traffics had been turned adrift
To Simifonte, where his grandsire plied
The beggar's craft: the Conti were possessed
Of Montemurlo still: the Cerchi still
Were in Acone's parish: nor had haply
From Valdigrieve passed the Buondelmonti.
The city's malady hath ever source
In the confusion of its persons, as
The body's, in variety of food:
And the blind bull falls with a steeper plunge,
Than the blind lamb: and oftentimes one sword
Doth more and better execution,
Than five. Mark Luni; Urbisaglia mark;
How they are gone; and after them how go
Chiusi and Sinigaglia: and 'twill seem
No longer new, or strange to thee, to hear
That families fail, when cities have their end.
All things that appertain to ye, like ourselves,
Are mortal: but mortality in some
Ye mark not; they endure so long, and you
Pass by so suddenly. And as the moon
Doth, by the rolling of her heavenly sphere,
Hide and reveal the strand unceasingly;
So fortune deals with Florence. Hence admire not
At what of them I tell thee, whose renown
Time covers, the first Florentines. I saw
The Ughi, Catilini, and Filippi,
The Alberichi, Greci, and Ormanni,
Now in their wane, illustrious citizens;

56. *The people* = the clergy.

59. If the Church had done her duty, and not stirred up quarrels between the Guelphs and Ghibellines, thus introducing all sorts of disturbances, Florence would not have been overrun by upstarts from the country.

61. A castle in Valdelsa, destroyed by the Florentines in 1202.

63. *Montemurlo*, a castle belonging to the Counts Guidi, who, because they were unable to defend it against the Pistorese, sold it to Florence.

The Cerchi, chiefs of the Bianchi party, were of humble origin, but through trade they had become rich and powerful. Acone, where they came from, was in Val di Sieve.

65. Valdigrieve is south of Florence. Here was situated the castle Montebuoni of the Buondelmonti. The immigration of the latter to Florence produced only evil.

66. As too great mixtures of food brings disease to the body, so the mingling of foreign elements in Florence made the body-politic ill.

72. Cities formerly important, but fallen into decay in Dante's time.

78. All earthly things are mortal, even as man is; but this is not so apparent in cities and families as in individuals, whose life is shorter.

81. Allusion to the influence of the moon on the tides.

86. Dante has asked who were the famous families in Florence in Cacciaguida's time; the latter gives the following names, illustrious then, but now died out.

And great as ancient, of Sannella him,
With him of Arca saw, and Soldanieri,
And Ardinghi, and Bostichi. At the poop
That now is laden with new felony
So cumbrous it may speedily sink the bark,
The Ravignani sat, of whom is sprung
The County Guido, and whoso hath since
His title from the famed Bellincion ta'en.
Fair governance was yet an art well prized
By him of Pressa: Galigaio showed
The gilded hilt and pommel, in his house:
The column, clothed with verrey, still was seen
Unshaken; the Sacchetti still were great,
Giuochi, Safanti, Galli, and Barucci,
With them who blush to hear the bushel named.
Of the Calfucci still the branchy trunk
Was in its strength: and, to the curule chairs,
Sizii and Arrigucci yet were drawn.
How mighty them I saw, whom, since, their pride
Hath undone! And in all their goodly deeds
Florence was, by the bullets of bright gold,
O'erflourished. Such the sires of those, who now,
As surely as your church is vacant, flock
Into her consistory, and at leisure
There stall them and grow fat. The o'erweening brood,
That plays the dragon after him that flees,
But unto such as turn and show the tooth,
Ay or the purse, is gentle as a lamb,
Was on its rise, but yet so slight esteemed,
That Ubertino of Donati grudged
His father-in-law should yoke him to its tribe.

91. *Poop;* a better reading is *porta* = the gate (of St. Peter = Porta S. Piero), where the Cerchi lived in 1300. Here, in Cacciaguida's day lived the Ravignani, — ancestors of Count Guido Guerra VI. and also of the Bellincioni.

96. Bellincion Berti, father of Gualdrada. Cf. *Par.* xv. 106.

98. The family of Della Pressa was related to the Galigai. The latter lived in the quarter of Porta S. Piero.

99. Symbols of knighthood.

100. *Verrey* = *vaio* = vair = the skin of the squirrel, much used in the fourteenth century as fur for garments. It is represented in heraldry by a series of small shields placed close together, and alternately white and blue. Here the reference is to the arms of the Pigli family — a longitudinal strip of this fur on a red shield.

101. Famous families of Florence, Guelphs and Ghibellines, of whom little is known.

103. *Them* = the Chiarmontesi. Cf. *Purg.* xii. 99.

104. *Branchy trunk* = the Donati, related to the Calfucci.

105. *Curule chairs* = the highest dignities in the Republic.

107. *Them* = the Uberti.

109. Arms of the Lamberti.

110. In similar manner prospered the ancestors of the Visdomini and the Tosinghi, protectors (*custodes et defensores*) of the bishopric of Florence. Dante seems to mean here, that instead of using their functions for the good of the Church and the Republic, the present representatives of these families thought only of their own selfish interests.

113. The Adimari. At one time they were held in such small esteem that Ubertino Donato, son-in-law of Bellincion Berti, was offended when his wife's sister married one of them.

Already Caponsacco had descended
Into the mart from Fiesole: and Giuda
And Infangato were good citizens.
A thing incredible I tell, though true:
The gateway, named from those of Pera, led
Into the narrow circuit of your walls.
Each one, who bears the sightly quarterings
Of the great Baron, (he whose name and worth
The festival of Thomas still revives,)
His knighthood and his privilege retained;
Albeit one, who borders them with gold,
This day is mingled with the common herd.
In Borgo yet the Gualterotti dwelt,
And Importuni: well for its repose,
Had it still lacked of newer neighborhood.
The house, from whence your tears have had their spring,
Through the just anger, that hath murdered ye
And put a period to your gladsome days,
Was honored; it, and those consorted with it.
O Buondelmonti! what ill counselling
Prevailed on thee to break the plighted bond?
Many, who now are weeping, would rejoice,
Had God to Ema given thee, the first time
Thou near our city camest. But so was doomed:
Florence! on that maimed stone which guards the bridge,
The victim, when thy peace departed, fell.
"With these and others like to them, I saw
Florence in such assured tranquillity,
She had no cause at which to grieve: with these
Saw her so glorious and so just, that ne'er
The lily from the lance had hung reverse,
Or through division been with vermeil dyed."

120. Originally from Fiesole, this family lived in the Mercato Vecchio in Florence.

122. Little is known of these two families.

124. "You will hardly believe me when I say that the gate was named after the Pera family."

127. Hugo, Marquis of Tuscany in the times of the Emperor Otho III. He died on the day of St. Thomas, 1106. A number of families knighted by him received the privilege of adopting his arms.

130. Giano della Bella, who espoused the cause of the people. His arms were those of Hugo, bordered with gold.

132. Borgo Sant' Apostolo, where these two families dwelt.

134. Refers to the Buondelmonti.

135. The Amidei. Allusion to the murder of Buondelmonte in 1215, whence the division of the city into Guelphs and Ghibellines. Cf. *Hell*, xxviii. 102.

142. Would to God the ancestor of Buondelmonte had drowned in the river Ema, on his way from Montebuono to Florence.

144. The statue of Mars on the Ponte Vecchio.

150. *Hung reverse* signifies defeat. The arms of Florence were originally a white lily in a red field; after the war against Pistoia in 1251, the Guelphs changed their ensign to a red lily in a white field.

CANTO XVII.

ARGUMENT.

Cacciaguida predicts to our Poet his exile and the calamities he had to suffer; and, lastly, exhorts him to write the present poem.

SUCH as the youth, who came to Clymene,
To certify himself of that reproach
Which had been fastened on him, (he whose end
Still makes the fathers chary to their sons,)
E'en such was I; nor unobserved was such
Of Beatrice, and that saintly lamp,
Who had erewhile for me his station moved;
When thus my lady: "Give thy wish free vent,
That it may issue, bearing true report
Of the mind's impress: not that aught thy words
May to our knowledge add, but to the end
That thou mayst use thyself to own thy thirst,
And men may mingle for thee when they hear."
"O plant, from whence I spring! revered and loved!
Who soar'st so high a pitch, that thou as clear,
As earthly thought determines two obtuse
In one triangle not contained, so clear
Dost see contingencies, ere in themselves
Existent, looking at the point whereto
All times are present; I, the whilst I scaled
With Virgil the soul-purifying mount
And visited the nether world of woe,
Touching my future destiny have heard
Words grievous, though I feel me on all sides
Well squared to fortune's blows. Therefore my will
Were satisfied to know the lot awaits me.
The arrow, seen beforehand, slacks his flight."
So said I to the brightness, which erewhile
To me had spoken; and my will declared,
As Beatrice willed, explicitly.
Nor with oracular response obscure,

1. Phaëthon. Dante had heard his exile prophesied several times (*Hell*, x. 77, xv. 64 ff.; *Purg.* viii. 133 ff., xi. 139 ff.) and now asks Cacciaguida about it.

4. The unhappy result of Phaëthon's attempt to drive the chariot of the sun ought to be a warning to parents not to grant too easily the desires of their sons.

6. *Lamp* = Cacciaguida.

13. *Mingle* = *mesca* = pour out, give to drink.

15. "Thou seest the future just as clearly as we mortals perceive axioms, or self-evident truths."

18. *Contingencies* = the chance things of life, *i.e.* the future.

19. God. 21. Purgatory.
22. Hell. 25. Cf. *Hell*, xv. 94 ff.

Such as, or e'er the Lamb of God was slain,
Beguiled the credulous nations: but, in terms
Precise, and unambiguous lore, replied
The spirit of paternal love, enshrined,
Yet in his smile apparent; and thus spake:
"Contingency, whose verge extendeth not
Beyond the tablet of your mortal mould,
Is all depictured in the eternal sight;
But hence deriveth not necessity,
More than the tall ship, hurried down the flood,
Is driven by the eye that looks on it.
From thence, as to the ear sweet harmony
From organ comes, so comes before mine eye
The time prepared for thee. Such as driven out
From Athens, by his cruel step-dame's wiles,
Hippolytus departed; such must thou
Depart from Florence. This they wish, and this
Contrive, and will erelong effectuate, there,
Where gainful merchandise is made of Christ
Throughout the live-long day. The common cry,
Will, as 't is ever wont, affix the blame
Unto the party injured: but the truth
Shall, in the vengeance it dispenseth, find
A faithful witness. Thou shalt leave each thing
Beloved most dearly: this is the first shaft
Shot from the bow of exile. Thou shalt prove
How salt the savor is of other's bread;
How hard the passage to descend and climb
By other's stairs. But that shall gall thee most,
Will be the worthless and vile company,
With whom thou must be thrown into these straits.
For all ungrateful, impious all, and mad,
Shall turn 'gainst thee: but in a little while,
Theirs, and not thine, shall be the crimsoned brow,

33. The heathen.

34. *Lore* = *Latin* = speech.

36. Cacciaguida was wrapped in light, yet the very splendor of this light showed his love and joy.

37. *Contingency* = that which may or not be.

38. Contingent things exist only in the material world (*Beyond the tablet*, etc.), while in the spiritual world all things are necessary. God sees all things that are to happen in the world, but does not influence them, any more than a ship sailing with the current is influenced by the eye which sees it.

43. "From God, in whom I, gazing, see thy future life."

47. Hippolytus, son of Theseus, was driven from Athens by the false accusations of his step-mother Phædra. So Dante will likewise be exiled on account of false accusations.

49. *There* = at Rome; the reference is to Boniface VIII.

51. *The common cry* (opinion) will of course be against Dante, as it always blames those who are down.

54. Alludes to the evils suffered by Florence after the exile of the Bianchi, *i.e.* the great fire in 1304, the destruction of the Ponte alla Carraia, the violent death of Corso Donati. Probably, however, Dante only uses general terms here.

63. This passage seems to indicate that Dante later quarrelled with his fellow-exiles, and kept independent of both parties.

Their course shall so evince their brutishness,
To have ta'en thy stand apart shall well become thee
"First refuge thou must find, first place of rest,
In the great Lombard's courtesy, who bears,
Upon the ladder perched, the sacred bird.
He shall behold thee with such kind regard,
That 'twixt ye two, the contrary to that
Which 'falls 'twixt other men, the granting shall
Forerun the asking. With him shalt thou see
That mortal, who was at his birth imprest
So strongly from this star, that of his deeds
The nations shall take note. His unripe age
Yet holds him from observance; for these wheels
Only nine years have compast him about.
But, ere the Gascon practise on great Harry,
Sparkles of virtue shall shoot forth in him,
In equal scorn of labors and of gold.
His bounty shall be spread abroad so widely,
As not to let the tongues, e'en of his foes,
Be idle in its praise. Look thou to him,
And his beneficence: for he shall cause
Reversal of their lot to many people;
Rich men and beggars interchanging fortunes.
And thou shalt bear this written in thy soul,
Of him, but tell it not:" and things he told
Incredible to those who witness them;
Then added: "So interpret thou, my son,
What hath been told thee. — Lo! the ambushment
That a few circling seasons hide for thee.
Yet envy not thy neighbors: time extends
Thy span beyond their treason's chastisement."
Soon as the saintly spirit, by silence, marked
Completion of that web, which I had stretched
Before it, warped for weaving; I began,
As one, who in perplexity desires
Counsel of other, wise, benign, and friendly:
"My father! well I mark how time spurs on
Toward me, ready to inflict the blow,

69. Bartolommeo della Scala, died 1304.

70. The arms of the Scaligeri.

75. Can Grande della Scala, younger brother of the above Bartolommeo, born (under the constellation of Mars) in 1291; died 1329.

78. He is too young yet to be known.

80. *Gascon* = Pope Clement V. *Harry* = Henry VII. of Luxembourg. Dante accuses Clement V. of having by his treachery caused the expedition of Henry into Italy (in 1310) to fail.

82. Cf. *Hell*, i. 100.

84. Even his enemies will praise him.

86. Prophecy of a revolution in the affairs of Italy, when the rich oppressor shall fall, and the honest and oppressed shall rise.

95. Cacciaguida tells Dante not to envy or hate his ungrateful countrymen, for in spite of them he shall have a pure and lasting renown.

98. *Completion of that web* = answered his questions.

100. *Perplexity* = shall he tell the things he has seen and heard or not?

Which falls most heavily on him who most
Abandoneth himself. Therefore 't is good
I should forecast, that, driven from the place
Most dear to me, I may not lose myself
All other by my song. Down through the world
Of infinite mourning; and along the mount,
From whose fair height my lady's eyes did lift me;
And, after, through this heaven, from light to light;
Have I learnt that, which if I tell again,
It may with many wofully disrelish:
And, if I am a timid friend to truth,
I fear my life may perish among those,
To whom these days shall be of ancient date."
The brightness, where enclosed the treasure smiled,
Which I had found there, first shone glisteringly,
Like to a golden mirror in the sun;
Next answered: "Conscience, dimmed or by its own
Or other's shame, will feel thy saying sharp.
Thou, notwithstanding, all deceit removed,
See the whole vision be made manifest.
And let them wince, who have their withers wrung.
What though, when tasted first, thy voice shall prove
Unwelcome: on digestion, it will turn
To vital nourishment. The cry thou raisest,
Shall, as the wind doth, smite the proudest summits;
Which is of honor no light argument.
For this, there only have been shown to thee,
Throughout these orbs, the mountain, and the deep,
Spirits, whom fame hath note of. For the mind
Of him, who hears, is loth to acquiesce
And fix its faith, unless the instance brought
Be palpable, and proof apparent urge."

13

104. He who does not provide against calamities suffers from them most.

105. *Abandoneth himself* = *s'abbandona* = yields to neglect or despair.

106. *Place* = Florence.

107. "I may not by my bold verses lose other places of refuge."

109. Hell and Purgatory.

112. "I have seen and heard things which, if I told them publicly, would bitterly offend many people." This is one horn of his dilemma.

114. On the other hand, if fear makes hi conceal the truth, he will lose the glory of bein known by posterity (*those to whom*, etc.).

120. Cacciaguida does not hesitate in h advice. Let Dante tell all he has learne although some do wince at his words of blame even these will profit by them.

128. His rebukes will naturally strike chiefl the great names in the world, as these exampl have most weight.

131. Hell, Purgatory, and Paradise.

CANTO XVIII.

ARGUMENT.

Dante sees the souls of many renowned warriors and crusaders in the planet Mars; and then ascends with Beatrice to Jupiter, the sixth heaven, in which he finds the souls of those who had administered justice rightly in the world, so arranged as to form the figure of an eagle. The Canto concludes with an invective against the avarice of the clergy, and especially of the pope.

Now in his word, sole, ruminating, joyed
That blessed spirit: and I fed on mine,
Tempering the sweet with bitter. She meanwhile,
Who led me unto God, admonished: "Muse
On other thoughts: bethink thee, that near Him
I dwell, who recompenseth every wrong."
At the sweet sounds of comfort straight I turned;
And, in the saintly eyes what love was seen,
I leave in silence here, nor through distrust
Of my words only, but that to such bliss
The mind remounts not without aid. Thus much
Yet may I speak; that, as I gazed on her,
Affection found no room for other wish.
While the everlasting pleasure, that did full
On Beatrice shine, with second view
From her fair countenance my gladdened soul
Contented; vanquishing me with a beam
Of her soft smile, she spake: "Turn thee, and list.
These eyes are not thy only Paradise."
As here, we sometimes in the looks may see
The affection marked, when that its sway hath ta'en
The spirit wholly; thus the hallowed light,
To whom I turned, flashing, bewrayed its will
To talk yet further with me, and began:
"On this fifth lodgment of the tree, whose life

2. *Spirit* = *specchio* = mirror; Cacciaguida was silent, enjoying his own thoughts (*word*).

3. *The sweet* = promise of fame; *bitter* = prophecy of his exile and other misfortunes.

9. Several times in the *Paradise*, the Poet gives up trying to describe what he saw, not only because words fail, but because even memory cannot, without special favor from God, recall what he had seen. In *Par.* xxiii. 48 ff. he uses the metaphor of a dream, of which the details have gone, but a strong feeling still remains.

14. The light of God, which is the eternal pleasure of the saints.

15. *With second view* = reflected.

20. *Here* = on earth.

22. Cacciaguida.

25. He compares Paradise to a tree which, contrary to the manner of earthly trees, draws its life from the top (*i.e.* from God). It loses none of its leaves (the saints), for none of the Blessed can ever lose heaven; it brings forth also new fruit continually, for new souls are being saved constantly.

Lodgment = *soglia* = threshold, or, to carry out the figure, branch.

Is from its top, whose fruit is ever fair
And leaf unwithering, blessed spirits abide,
That were below, ere they arrived in heaven,
So mighty in renown, as every muse
Might grace her triumph with them. On the horns
Look, therefore, of the cross: he whom I name,
Shall there enact, as doth in summer cloud
Its nimble fire." Along the cross I saw,
At the repeated name of Joshua,
A splendor gliding; nor, the word was said,
Ere it was done: then, at the naming, saw,
Of the great Maccabee, another move
With whirling speed; and gladness was the scourge
Unto that top. The next for Charlemagne
And for the peer Orlando, two my gaze
Pursued, intently, as the eye pursues
A falcon flying. Last, along the cross,
William, and Renard, and Duke Godfrey drew
My ken, and Robert Guiscard. And the soul
Who spake with me, among the other lights
Did move away, and mix; and with the choir
Of heavenly songsters prove his tuneful skill.
To Beatrice on my right I bent,
Looking for intimation, or by word
Or act, what next behoved; and did descry
Such mere effulgence in her eyes, such joy,
It passed all former wont. And, as by sense
Of new delight, the man, who perseveres
In good deeds, doth perceive, from day to day,
His virtue growing; I e'en thus perceived,
Of my ascent, together with the heaven,
The circuit widened; noting the increase
Of beauty in that wonder. Like the change

29. Names so great that each might form the subject of a long poem.

30. *Horns* = arms.

32. Shall flash over the cross, as lightning across the cloud.

34. Dante mentions here eight spirits who "fought the good fight" of faith on earth, — two from the Old Testament, six from the Christian era.

37. Judas Maccabæus, who delivered his people from the tyranny of the king of Syria. Cf. 1 Maccabees iii. ff.

40. *Orlando* (Roland), according to the Carlovingian legend, the nephew of Charlemagne, and the hero of the battle of Roncesvalles. He is mentioned also in *Hell*, xxxi. 14, 15.

43. *William* of Orange, the central hero of the southern cycle of French romance. He is also known as Guillaume Fièrebrace and Guillaume au Court Nez.

Renard, a young heathen of high birth, but ignorant of his rank, whom William of Orange took in his service, and whose adventures form the subject of a long episode connected with the cycle of William.

Godfrey of Bouillon, leader of the first crusade, and first king of Jerusalem; he died in 1100.

44. Son of Tancred of Hauteville, a Norman knight. He fought against the Saracens in Sicily and Lower Italy, defended Gregory VII., and founded the Norman kingdom of Naples.

45. Cacciaguida.

51. *Mere* = pure.

58. *Wonder* = *miracolo* = miracle i.e. Beatrice.

In a brief moment on some maiden's cheek,
Which, from its fairness, doth discharge the weight
Of pudency, that stained it; such in her,
And to mine eyes so sudden was the change,
Through silvery whiteness of that temperate star
Whose sixth orb now enfolded us. I saw,
Within that Jovial cresset, the clear sparks
Of love, that reigned there, fashion to my view
Our language. And as birds, from river banks
Arisen, now in round, now lengthened troop,
Array them in their flight, greeting, as seems,
Their new-found pastures; so, within the lights,
The saintly creatures flying, sang; and made
Now D, now I, now L, figured i' the air.
First singing to their notes they moved; then, one
Becoming of these signs, a little while
Did rest them, and were mute. O nymph divine
Of Pegasean race! who souls, which thou
Inspirest, makest glorious and long-lived, as they
Cities and realms by thee; thou with thyself
Inform me; that I may set forth the shapes,
As fancy doth present them: be thy power
Displayed in this brief song. The characters,
Vocal and consonant, were fivefold seven.
In order, each, as they appeared, I marked
Diligite Justitiam, the first,
Both verb and noun all blazoned; and the extreme,
Qui judicatis terram. In the M
Of the fifth word they held their station;
Making the star seem silver streaked with gold.
And on the summit of the M, I saw
Descending other lights, that rested there,
Singing, methinks, their bliss and primal good.

61. Not a happy rendering of the original, —

"Quando il volto
Suo si discarchi di vergogna il carco" =

'When her face unloads the load of bashfulness."

By means of the change of red to white on the cheek of a lady, Dante describes the change from the red color of Mercury to the whiteness of Jupiter, the sixth heaven, to which he has now come.

63. *Temperate star* = Jupiter. Cf. "The heaven of Jupiter may be compared to geometry, for two properties: the one is, that it moves between two heavens repugnant to its temperature, as that of Mars and that of Saturn; whence Ptolemy says that Jupiter is a star of temperate complexion, between the coldness of Saturn and the heat of Mars: the other is, that, among all the stars, it shows itself white, as it were silvered." *Convito* ii. 14.

65. *Cresset* = *facella* = torch.

71. The lights (spirits) fly hither and thither, and arrange themselves so as to form the words (composed of thirty-five letters in the Latin of the Vulgate) of the Wisdom of Solomon, i. 1, — "Love righteousness, ye that be judges of the earth." From these words we learn that Jupiter is inhabited by the spirits of just and upright princes.

75. *Nymph divine* = Urania. Cf. *Purg.* xxix. 39. The Muses give the poets long life of fame, as the poets, by singing the story of realms and cities (Troy, Rome, etc.), render them immortal.

91. Singing the glory of God.

Then, as at shaking of a lighted brand,
Sparkles innumerable on all sides
Rise scattered, source of augury to the unwise;
Thus more than thousand twinkling lustres hence
Seemed reascending; and a higher pitch
Some mounting, and some less, e'en as the sun,
Which kindleth them, decreed. And when each one
Had settled in his place; the head and neck
Then saw I of an eagle, livelily
Graved in that streaky fire. Who painteth there,
Hath none to guide Him: of Himself he guides:
And every line and texture of the nest
Doth own from Him the virtue fashions it.
The other bright beatitude, that seemed
Erewhile, with lilied crowning, well content
To over-canopy the M, moved forth,
Following gently the impress of the bird.
Sweet star! what glorious and thick-studded gems
Declared to me our justice on the earth
To be the effluence of that heaven, which thou,
Thyself a costly jewel, dost inlay.
Therefore I pray the Sovran Mind, from whom
Thy motion and thy virtue are begun,
That He would look from whence the fog doth rise
To vitiate thy beam; so that once more
He may put forth his hand 'gainst such, as drive
Their traffic in that sanctuary, whose walls
With miracles and martyrdoms were built.
Ye host of heaven, whose glory I survey!
O beg ye grace for those, that are, on earth,
All after ill example gone astray.
War once had for his instrument the sword:
But now 't is made, taking the bread away,

94. Allusion to the superstition that when two brands are struck together, one can tell from the sparks how much money he is to gain, how many years he is to live, etc.

95. The lights now form themselves in the likeness of the neck and face of an eagle, symbol of the Roman Empire, the object of which is to restore justice to the world.

97. They flew up and down in order to take their respective places in the eagle. These places are assigned them according to their greater or less love for God (*the sun which kindleth them*).

102. God, who made that eagle, does not imitate nature, but she imitates him.

103. One of the difficult passages of the poem. Philalethes explains as follows: God, who made that eagle by immediate creation, has also created earthly eagles, — although secondarily and through natural processes, — by putting the vital spark in the egg of the eagle's nest.

105. The other souls which still formed the M, now rose gently and formed the rest of the body.

111. The influence of Jupiter inclines men to justice, as that of Mars does to warlike virtues.

115. That He would see how the court of Rome vitiates the ends of justice. Another allusion to the lust for temporal power by the clergy.

116. So that He may again drive out those who defile the temple by buying and selling therein. Matt. xxi. 12 ff.

122. After the example of the clergy.

124. The Popes fight, not with the sword but with interdicts, excommunications, etc.

Which the good Father locks from none. — And thou,
That writest but to cancel, think, that they,
Who for the vineyard, which thou wastest, died,
Peter and Paul, live yet, and mark thy doings.
Thou hast good cause to cry, "My heart so cleaves
To him, that lived in solitude remote,
And for a dance was dragged to martyrdom,
I wist not of the fisherman nor Paul."

CANTO XIX.

ARGUMENT.

The eagle speaks as with one voice proceeding from a multitude of spirits, that compose it; and declares the cause for which it is exalted to that state of glory. It then solves a doubt, which our Poet had entertained, respecting the possibility of salvation without belief in Christ; exposes the inefficacy of a mere profession of such belief; and prophesies the evil appearance that many Christian potentates will make at the day of judgment.

BEFORE my sight appeared, with open wings,
The beauteous image; in fruition sweet,
Gladdening the thronged spirits. Each did seem
A little ruby, whereon so intense
The sunbeam glowed, that to mine eyes it came
In clear refraction. And that, which next
Befalls me to portray, voice hath not uttered,
Nor hath ink written, nor in fantasy
Was e'er conceived. For I beheld and heard
The beak discourse; and, what intention formed
Of many, singly as of one express,
Beginning: "For that I was just and piteous,
I am exalted to this height of glory,
The which no wish exceeds: and there on earth
Have I my memory left, e'en by the bad

126. Allusion to John XXII. (or the Pope in general), who wrote and then revoked his excommunications for the sake of money.

130. The Pope loved so much John the Baptist (satirical reference to the golden florin, stamped with his impression), that he cared no more for Peter or Paul.

131. Matt. xiv. 6–12.

132. *Fisherman* = St. Peter. Cf. *Purg.* xxii. 63.

2. The eagle.

7. "Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love him." 1 Cor. ii. 9.

10. The translation is not clear. The original is, —

"Ch' io vidi, ed anche udii parlar lo rostro
E sonar nella voce ed 'io' e 'mio,'
Quand' era nel concetto 'noi' e 'nostro'" —

"for I saw and heard the beak speak, and 'I' and 'mine' sound in the voice, when the meaning was 'we' and 'ours';" *i.e.* the beak spoke as a single being, when in reality it was made up of many spirits.

15. This not only applies to the different princes which form the eagle, but to the image as a whole, and is another reproach of those who neglected the Roman Empire.

Commended, while they leave its course untrod."
Thus is one heat from many embers felt;
As in that image many were the loves,
And one the voice, that issued from them all:
Whence I addressed them: "O perennial flowers
Of gladness everlasting! that exhale
In single breath your odors manifold;
Breathe now: and let the hunger be appeased,
That with great craving long hath held my soul,
Finding no food on earth. This well I know;
That if there be in heaven a realm, that shows
In faithful mirror the celestial Justice,
Yours without veil reflects it. Ye discern
The heed, wherewith I do prepare myself
To hearken; ye the doubt, that urges me
With such inveterate craving." Straight I saw,
Like to a falcon issuing from the hood,
That rears his head, and claps him with his wings,
His beauty and his eagerness bewraying;
So saw I move that stately sign, with praise
Of grace divine inwoven, and high song
Of inexpressive joy. "He," it began,
"Who turned his compass on the worlds extreme,
And in that space so variously hath wrought,
Both openly and in secret; in such wise
Could not, through all the universe, display
Impression of his glory, that the Word
Of his omniscience should not still remain
In infinite excess. In proof whereof,
He first through pride supplanted, who was sum
Of each created being, waited not
For light celestial; and abortive fell.
Whence needs each lesser nature is but scant
Receptacle unto that Good, which knows
No limit, measured by itself alone.

23. *Hunger* = desire to solve a doubt, which has beset him for many years, and which on earth he has never been able to solve. This doubt (see lines 67 ff.) is as follows. There is no salvation without faith and baptism; hence all mankind ought to have an opportunity to receive baptism. This is not so, for a vast number of men live and die without having heard of Christ. How can such men be damned justly? Dante's doubts are only answered by the statement that human reason is too feeble to understand God's justice.

38. "When he prepared the heavens, I was there: when he set a compass upon the face of the depth." Proverbs viii. 27.

"In his hand
He took the golden compasses, prepared
In God's eternal store, to circumscribe
This universe, and all created things."
Milton, P. L. vii. 224.

41. God, who measured the universe and made so many things open and secret, could not shed so much of his own light on his creatures, but that his Word (wisdom) must still be greater than their power to conceive.

45. Lucifer is a proof of this, who, if he had fully understood the mind of God, would never have rebelled against him.

48. If this is true of Lucifer, the most perfect (*sum of*) created beings, mankind is still less able to comprehend God's purposes.

Therefore your sight, of the omnipresent Mind
A single beam, its origin must own
Surpassing far its utmost potency.
The ken, your world is gifted with, descends
In the everlasting Justice as low down,
As eye doth in the sea; which, though it mark
The bottom from the shore, in the wide main
Discerns it not; and ne'ertheless it is;
But hidden through its deepness. Light is none,
Save that which cometh from the pure serene
Of ne'er disturbed ether: for the rest,
'T is darkness all; or shadow of the flesh,
Or else its poison. Here confess revealed
That covert, which hath hidden from thy search
The living justice, of the which thou madest
Such frequent question; for thou said'st — 'A man
Is born on Indus' banks, and none is there
Who speaks of Christ, nor who doth read nor write;
And all his inclinations and his acts,
As far as human reason sees, are good;
And he offendeth not in word or deed:
But unbaptized he dies and void of faith.
Where is the justice that condemns him? where
His blame, if he believeth not?' — What then,
And who art thou, that on the stool wouldst sit
To judge at distance of a thousand miles
With the short-sighted vision of a span?
To him, who subtilizes thus with me,
There would assuredly be room for doubt
Even to wonder, did not the safe word
Of Scripture hold supreme authority.
"O animals of clay! O spirits gross!
The primal will, that in itself is good,
Hath from itself, the chief Good, ne'er been moved.
Justice consists in consonance with it,
Derivable by no created good,
Whose very cause depends upon its beam."
As on her nest the stork, that turns about
Unto her young, whom lately she hath fed,

31. Therefore the human intellect, which is only a slender ray of God's mind, must own the latter far beyond its power to comprehend.

60. All true light (revelation) must come from God. Natural light is obscured by the limitations of the body (ignorance), or by inherited sin (*poison*).

64. *Covert* = *latebra* = hiding-place. "Thou seest, then, that the insufficiency of the human intellect is the reason why thou couldst not understand the justice of God in punishing those who never knew Christ, even though they lived good lives."

67. See note to line 23.

78. Human reason alone in this question would have reason to doubt, but the Scriptures reveal God as perfectly good and just, and if we believe in the Bible, we must defer to its statements.

83. The Divine Will always seeks the highest good; hence mercy and justice are always in harmony with each other.

Whiles they with upward eyes do look on her;
So lifted I my gaze; and, bending so,
The ever-blessed image waved its wings,
Laboring with such deep counsel. Wheeling round
It warbled, and did say: "As are my notes
To thee, who understand'st them not; such is
The eternal judgment unto mortal ken."
Then still abiding in that ensign ranged,
Wherewith the Romans overawed the world,
Those burning splendors of the Holy Spirit
Took up the strain; and thus it spake again:
"None ever hath ascended to this realm,
Who hath not a believer been in Christ,
Either before or after the best limbs
Were nailed upon the wood. But lo! of those
Who call 'Christ, Christ,' there shall be many found,
In judgment, further off from him by far,
Than such to whom his name was never known.
Christians like these the Æthiop shall condemn:
When that the two assemblages shall part;
One rich eternally, the other poor.
"What may the Persians say unto your kings,
When they shall see that volume, in the which
All their dispraise is written, spread to view?
There amidst Albert's works shall that be read,
Which will give speedy motion to the pen,
When Prague shall mourn her desolated realm.
There shall be read the woe, that he doth work
With his adulterate money on the Seine,
Who by the tusk will perish: there be read
The thirsting pride, that maketh fool alike
The English and Scot, impatient of their bound.

95. "Just as thou canst not understand my song, so mortals cannot understand the judgments of God."

97. The eagle.

103. Before or after the Crucifixion. The former refers to the saints of the Old Testament who believed in Christ to come.

105. "Not every one that saith unto me, Lord, Lord, shall enter into the kingdom of heaven." Matt. vii. 21.

108. "The men of Nineveh shall rise in judgment with this generation, and shall condemn it." Matt. xii. 41.

109. "And before him shall be gathered all the nations: and he shall separate them one from another, as a shepherd divideth his sheep from the goats." Matt. xxv. 32.

111. *Persians* (as the *Æthiop* in line 108) = pagans.

112. "And I saw the dead, small and great, stand before God; and the books were opened: and another book was opened, which is the book of life: and the dead were judged out of those things which were written in the books, according to their works." Rev. xx. 12.

114. Albert of Austria. See *Purg.* vi. 98 ff.

115. *Pen* of God, who writes in that volume.

116. Prophecy of the invasion of Bohemia in 1304 by Albert. Dante gives a summary of the crimes of the Christian princes of the times.

117. *He* = Philip the Fair, who, after the defeat of Courtrai in 1302, debased the coinage in order to provide himself with money. He died in 1314, as the result of a fall from his horse, occasioned by a wild boar which ran across his track.

121. Alludes to the struggle between Edward I. and Robert Bruce.

There shall be seen the Spaniard's luxury;
The delicate living there of the Bohemian,
Who still to worth has been a willing stranger.
The halter of Jerusalem shall see
A unit for his virtue; for his vices,
No less a mark than million. He, who guards
The isle of fire by old Anchises honored,
Shall find his avarice there and cowardice;
And better to denote his littleness,
The writing must be letters maimed, that speak
Much in a narrow space. All there shall know
His uncle and his brother's filthy doings,
Who so renowned a nation and two crowns
Have bastardized. And they, of Portugal
And Norway, there shall be exposed, with him
Of Ratza, who hath counterfeited ill
The coin of Venice. O blest Hungary!
If thou no longer patiently abidest
Thy ill-entreating: and, O blest Navarre!
If with thy mountainous girdle thou wouldst arm thee.
In earnest of that day, e'en now are heard
Wailings and groans in Famagosta's streets
And Nicosia's grudging at their beast,
Who keepeth even footing with the rest."

122. Ferdinand IV., King of Castile (1295–1312). He took Gibraltar from the Moors. He put to death the brothers Carvajal, who, on the scaffold, cited him to appear before the judgment of God within thirty days, in which period of time he did actually die.

123. Winceslaus IV. (1270–1305). Cf. *Purg.* vii. 99.

125. *Halter* = *Ciotto* = the cripple. Charles II., King of Naples. Cf. *Purg.* vii. 125 and xx. 78 ff. In God's volume a mark of one shall be placed for his virtue, and a mark of one thousand for his vices.

127. The original *mille* = thousand, not million.

He = Frederick II., son of Peter of Aragon. See *Purg.* vii. 117. His vices are so numerous that in order to get them in the leaf of the book of God's accounts, they will have to be written in small letters.

128. *Isle* = Sicily.

133. *Uncle* = James, King of Majorca and Minorca.

Brother's = James II., King of Aragon.

134. *Two crowns* = Majorca and Aragon.

135. *Bastardized* = *bozze* = dishonored.

They of Portugal and Norway = Denis (1279–1325) and Hakon VII., called Longlegs (1299–1319).

137. *Ratza* = *Rascia* = part of Servia. The king here alluded to was Ouros I. (1275–1307), who debased the Venetian coinage.

138. When Dante was composing the *Paradise*, Hungary was ruled by Charles Robert of Anjou (1307–1342). Dante seems here to consider this fortunate for the country.

140. The *ill-treating* of former kings.

In 1304 Navarre fell, by inheritance, into the hands of Louis X., who called himself King of France and Navarre. Dante's meaning seems to be, Happy would it be for Navarre, if she could avoid falling into the power of France and, by making a bulwark of the Pyrenees, maintain her own independence.

143. Famagosta and Nicosia are cities of the kingdom of Cyprus, whose king, Henry II. of the House of Lusignan (*their beast*), was a dissolute tyrant, suspected of having poisoned his own brother.

145. *The rest* = the other base rulers of the times. Dante says that the lamentations of Cyprus are an example of the evils suffered in other lands through the misrule of their kings.

CANTO XX.

ARGUMENT.

The eagle celebrates the praise of certain kings, whose glorified spirits form the eye of the bird. In the pupil is David; and, in the circle round it, Trajan, Hezekiah, Constantine, William II. of Sicily, and Ripheus. It explains to our Poet, how the souls of those whom he supposed to have had no means of believing in Christ, came to be in heaven; and concludes with an admonition against presuming to fathom the counsels of God.

WHEN, disappearing from our hemisphere,
The world's enlightener vanishes, and day
On all sides wasteth; suddenly the sky,
Erewhile irradiate only with his beam,
Is yet again unfolded, putting forth
Innumerable lights wherein one shines.
Of such vicissitude in heaven I thought;
As the great sign, that marshalleth the world
And the world's leaders, in the blessed beak
Was silent: for that all those living lights,
Waxing in splendor, burst forth into songs,
Such as from memory glide and fall away.
Sweet Love, that dost apparel thee in smiles!
How lustrous was thy semblance in those sparkles,
Which merely are from holy thoughts inspired.
After the precious and bright beaming stones,
That did ingem the sixth light, ceased the chiming
Of their angelic bells; methought I heard
The murmuring of a river, that doth fall
From rock to rock transpicuous, making known
The richness of his spring-head: and as sound
Of cithern, at the fret-board, or of pipe,
Is, at the wind-hole, modulate and tuned;
Thus up the neck, as it were hollow, rose
That murmuring of the eagle; and forthwith
Voice there assumed: and thence along the beak
Issued in form of words, such as my heart
Did look for, on whose tables I inscribed them.

2. The sun.

4. The sky, which during the day is lighted up by the sun alone, is resplendent at night with the moon and stars.

6. The stars are supposed by Dante to receive their light from the sun. Cf.

"With his (the sun's) light all the other stars are informed."

Convito, ii. 14.

8. The eagle (*great sign*) had spoken as a whole before. Now the individual lights (spirits) which composed it began to sing. This is the application of the metaphor drawn from the sun and stars above.

16. *Stones* = spirits in the heaven of Jupiter (*sixth light*).

20. *Transpicuous* = *chiaro* = clear.

21. Showing in its deep murmur that it was fed by many springs and streams.

22. *Fret-board* = *collo* = neck.

27. Words which satisfied his desire to know who were the different spirits.

"The part in me, that sees and bears the sun
In mortal eagles," it begun, "must now
Be noted steadfastly: for, of the fires,
That figure me, those, glittering in mine eye,
Are chief of all the greatest. This, that shines
Midmost for pupil, was the same who sang
The Holy Spirit's song, and bare about
The ark from town to town: now doth he know
The merit of his soul-impassioned strains
By their well-fitted guerdon. Of the five,
That make the circle of the vision, he,
Who to the beak is nearest, comforted
The widow for her son: now doth he know,
How dear it costeth not to follow Christ;
Both from experience of this pleasant life,
And of its opposite. He next, who follows
In the circumference, for the over-arch,
By true repenting slacked the pace of death:
Now knoweth he, that the decrees of heaven
Alter not, when, through pious prayer below,
To-day is made to-morrow's destiny.
The other following, with the laws and me,
To yield the shepherd room, passed o'er to Greece;
From good intent, producing evil fruit:
Now knoweth he, how all the ill, derived
From his well doing, doth not harm him aught;
Though it have brought destruction on the world.
That, which thou seest in the under bow,
Was William, whom that land bewails, which weeps
For Charles and Frederick living: now he knows,
How well is loved in heaven the righteous king;
Which he betokens by his radiant seeming.
Who, in the erring world beneath, would deem
That Trojan Ripheus, in this round, was set,

29. The eye. Cf. *Par.* i. 46.

31. The noblest spirits which form the eagle are those which compose the eye. These are about to be named.

35. David the Psalmist. He brought the Ark to Jerusalem. See 2 Samuel vi.

40. The Emperor Trajan. See *Purg.* x. 67 ff. Having been many years in hell (whence he was drawn by the prayers of Pope Gregory), he knows by experience the difference between that place and heaven, where he now is.

44. *He next* = Hezekiah, whose death was delayed fifteen years at his own request. See 2 Kings xx.

47. For explanation of this passage, see *Purg.* vi. 30 ff.

50. Constantine, who left Rome to the Pope, and transferred the seat of the Empire to Byzantium. *Me* = the eagle.

52. Cf. *Hell*, xix. 118-120.

53. *Ill* = the lust for temporal power, which began with the gifts of Constantine.

57. William II. the Good, King of Sicily from 1166 to 1189, the year of his death. He was of Norman descent. His loss was bewailed by the people, who had also reason for sorrow in the tyrannical government of his successors.

58. Charles II., King of Apulia, and Frederick II., King of Sicily. See *Par.* xix. 125, 127.

62. Ripheus is praised by Virgil, but otherwise unknown.

"Ripheus justissimus unus
Qui fuit in Teucris, et servantissimus æqui"
Virg. Æn. ii. 427.

Fifth of the saintly splendors? now he knows
Enough of that, which the world cannot see;
The grace divine: albeit e'en his sight
Reach not its utmost depth." Like to the lark,
That warbling in the air expatiates long,
Then, trilling out his last sweet melody,
Drops, satiate with the sweetness; such appeared
That image, stamped by the everlasting pleasure,
Which fashions, as they are, all things that be.
I, though my doubting were as manifest,
As is through glass the hue that mantles it,
In silence waited not; for to my lips
"What things are these?" involuntary rushed,
And forced a passage out: whereat I marked
A sudden lightening and new revelry.
The eye was kindled; and the blessed sign,
No more to keep me wondering and suspense,
Replied: "I see that thou believest these things,
Because I tell them, but discern'st not how;
So that thy knowledge waits not on thy faith:
As one, who knows the name of thing by rote,
But is a stranger to its properties,
Till other tongues reveal them. Fervent love,
And lively hope, with violence assail
The kingdom of the heavens, and overcome
The will of the Most High; not in such sort
As man prevails o'er man; but conquers it,
Because 't is willing to be conquered; still,
Though conquered, by its mercy, conquering.
"Those, in the eye who live the first and fifth,
Cause thee to marvel, in that thou behold'st
The region of the angels decked with them.
They quitted not their bodies, as thou deem'st,
Gentiles, but Christians; in firm rooted faith,
This, of the feet in future to be pierced,
That, of feet nailed already to the cross.
One from the barrier of the dark abyss,
Where never any with good will returns,

70. *Everlasting pleasure* = God.

72. This *doubting* of Dante is as follows: he has just been told (*Par.* xix. 101–103) that none, who had not believed in Christ, ever came to heaven. Here are two apparent exceptions, Trajan and Ripheus.

77. The spirits rejoice that they can solve his doubts.

86. "And from the days of John the Baptist until now the kingdom of heaven suffereth violence, and the violent take it by force." Matt. xi. 12.

92. Trajan and Ripheus.

97. *This* = Ripheus, who believed in Christ to come.

98. Trajan lived after the Crucifixion. According to the legend, he came back to life (line 101) in consequence of the prayers of Gregory, and thus had an opportunity to believe in Christ.

99. *The barrier of the dark abyss* = *Inferno* = Hell.

Came back unto his bones. Of lively hope
Such was the meed; of lively hope, that winged
The prayers sent up to God for his release,
And put power into them to bend His will.
The glorious Spirit, of whom I speak to thee,
A little while returning to the flesh,
Believed in him, who had the means to help;
And, in believing, nourished such a flame
Of holy love, that at the second death
He was made sharer in our gamesome mirth.
The other, through the riches of that grace,
Which from so deep a fountain doth distil,
As never eye created saw its rising,
Placed all his love below on just and right:
Wherefore, of grace, God oped in him the eye
To the redemption of mankind to come;
Wherein believing, he endured no more
The filth of Paganism, and for their ways
Rebuked the stubborn nations. The three nymphs,
Whom at the right wheel thou beheld'st advancing,
Were sponsors for him, more than thousand years
Before baptizing. O how far removed,
Predestination! is thy root from such
As see not the First Cause entire: and ye,
O mortal men! be wary how ye judge:
For we, who see our Maker, know not yet
The number of the chosen; and esteem
Such scantiness of knowledge our delight:
For all our good is, in that primal good,
Concentrate; and God's will and ours are one."
So, by that form divine, was given to me
Sweet medicine to clear and strengthen sight.
And, as one handling skilfully the harp,
Attendant on some skilful songster's voice
Bids the chord vibrate; and therein the song
Acquires more pleasure: so the whilst it spake,
It doth remember me, that I beheld
The pair of blessed luminaries move,
Like the accordant twinkling of two eyes,
Their beamy circlets, dancing to the sounds.

105. Trajan.

107. *Him* = Christ.

110. *Gamesome mirth* = *giuoco* = sport.

111. Ripheus, by the grace of God, was enabled to believe in the atonement of Christ long before it came to pass.

119. Faith, Hope, and Charity. The rite of baptism was, of course, then unknown.

120. *Right wheel* of the mystic chariot. See *Purg.* xxix. 116 ff.

123. The eagle closes by declaring that the predestination of God is a mystery beyond the comprehension of mortals. Hence we should be careful about judging as to the eternal destiny of any man. Even the angels do not know all who are to be saved.

138. Ripheus and Trajan.

139. This figure is also used in *Par.* xii. 23.

CANTO XXI.

ARGUMENT.

Dante ascends with Beatrice to the seventh heaven, which is the planet Saturn; wherein is placed a ladder, so lofty, that the top of it is out of his sight. Here are the souls of those who had passed their life in holy retirement and contemplation. St. Peter Damiano comes near them, and answers questions put to him by Dante; then declares who he was on earth; and ends by declaiming against the luxury of pastors and prelates in those times.

AGAIN mine eyes were fixed on Beatrice;
And, with mine eyes, my soul that in her looks
Found all contentment. Yet no smile she wore:
And, "Did I smile," quoth she, "thou wouldst be straight
Like Semele when into ashes turned:
For, mounting these eternal palace-stairs,
My beauty, which the loftier it climbs,
As thou hast noted, still doth kindle more,
So shines, that, were no tempering interposed,
Thy mortal puissance would from its rays
Shrink, as the leaf doth from the thunderbolt.
Into the seventh splendor are we wafted,
That, underneath the burning lion's breast,
Beams, in this hour, commingled with his might.
Thy mind be with thine eyes; and, in them, mirrored
The shape, which in this mirror shall be shown."
Whoso can deem, how fondly I had fed
My sight upon her blissful countenance,
May know, when to new thoughts I changed, what joy
To do the bidding of my heavenly guide;
In equal balance, poising either weight.
Within the crystal, which records the name
(As its remoter circle girds the world)
Of that loved monarch, in whose happy reign
No ill had power to harm, I saw reared up,
In color like to sun-illumined gold,
A ladder, which my ken pursued in vain,
So lofty was the summit; down whose steps
I saw the splendors in such multitude

5. Daughter of Cadmus, who, wishing to see her lover Jupiter in all his majesty, was burned to ashes by the lightning which surrounded the god. Ovid, *Met.* iii. 253 ff. See also *Hell*, xxx. 2.

12. The heaven of Saturn, where the great contemplative spirits are.

13. The planets have different influence according to their position among the various constellations. Here Saturn is in conjunction with the constellation of the Lion, whose influence is mingled with his own.

16. *Mirror* = Saturn.

22. *Crystal* = Saturn.

24. The age of gold occurred during the reign of Saturn. See *Purg.* xxviii. 145.

27. The ladder seen by Jacob. Gen. xxviii. 12. Cf. also *Par.* xxii. 70.

Descending, every light in heaven, methought,
Was shed thence. As the rooks, at dawn of day,
Bestirring them to dry their feathers chill,
Some speed their way a-field; and homeward some,
Returning, cross their flight; while some abide,
And wheel around their airy lodge: so seemed
That glitterance, wafted on alternate wing,
As upon certain stair it came, and clashed
Its shining. And one, lingering near us, waxed
So bright, that in my thought I said: "The love,
Which this betokens me, admits no doubt."
Unwillingly from question I refrain;
To her, by whom my silence and my speech
Are ordered, looking for a sign: whence she,
Who in the sight of Him, that seeth all,
Saw wherefore I was silent, prompted me
To indulge the fervent wish; and I began:
"I am not worthy, of my own desert,
That thou shouldst answer me: but for her sake,
Who hath vouchsafed my asking, spirit blessed,
That in thy joy art shrouded! say the cause,
Which bringeth thee so near: and wherefore, say,
Doth the sweet symphony of Paradise
Keep silence here, pervading with such sounds
Of rapt devotion every lower sphere?"
"Mortal art thou in hearing, as in sight;"
Was the reply: "and what forbade the smile
Of Beatrice interrupts our song.
Only to yield thee gladness of my voice,
And of the light that vests me, I thus far
Descend these hallowed steps: not that more love
Invites me; for, lo! there aloft, as much
Or more of love is witnessed in those flames:
But such my lot by charity assigned,
That makes us ready servants, as thou seest,
To execute the counsel of the Highest."
"That in this court," said I, "O sacred lamp!
Love no compulsion needs, but follows free
The eternal Providence, I well discern:

36. *That glitterance* = the multitude of shining spirits.

40. Dante knew, from the increased splendor, that the spirit loved him and desired to satisfy his thirst for knowledge.

48. *Her* = of Beatrice.

50. The Poet asks two questions: (1) why this spirit approached nearer to him than the others; and (2) why the music heard in the other spheres is silent here.

55. The second question is answered first. Beatrice had refrained from smiling, because Dante, being mortal, could not stand its splendor (see lines 4 ff.). The same consideration keeps the spirits from singing, for their song would be too great for Dante's mortal ears to endure.

58. The first question, why this spirit alone approached Dante, is now answered.

60. He came, not because he had more love, — for all the others are equally full of this, — but because God had chosen him to come.

This harder find to deem: why, of thy peers,
Thou only, to this office wert foredoomed."
I had not ended, when, like rapid mill,
Upon its centre whirled the light; and then
The love that did inhabit there, replied:
"Splendor eternal, piercing through these folds,
Its virtue to my vision knits; and thus
Supported, lifts me so above myself,
That on the Sovran Essence, which it wells from,
I have the power to gaze: and hence the joy,
Wherewith I sparkle, equalling with my blaze
The keenness of my sight. But not the soul,
That is in heaven most lustrous, nor the seraph,
That hath his eyes most fixed on God, shall solve
What thou hast asked: for in the abyss it lies
Of th' everlasting statute sunk so low,
That no created ken may fathom it.
And, to the mortal world when thou return'st,
Be this reported: that none henceforth dare
Direct his footsteps to so dread a bourn.
The mind, that here is radiant, on the earth
Is wrapt in mist. Look then if she may do
Below, what passeth her ability
When she is ta'en to heaven." By words like these
Admonished, I the question urged no more;
And of the spirit humbly sued alone
To instruct me of its state. "'Twixt either shore
Of Italy, nor distant from thy land,
A stony ridge ariseth; in such sort,
The thunder doth not lift his voice so high.
They call it Catria: at whose foot, a cell
Is sacred to the lonely Eremite;
For worship set apart and holy rites."
A third time thus it spake; then added: "There
So firmly to God's service I adhered,
That with no costlier viands than the juice

69. Dante touches on the great mystery of predestination, as he has already done in *Par.* xx. 123 ff.

77. *Essence* = God, source of the light which shines in the spirits.

79. The delight of the soul is in proportion to the brilliancy of the light with which it shines; and this light is in proportion to the keenness of vision into the glory of God.

81. Regarding Dante's question as to predestination, he says that not even the greatest of the archangels can understand this mystery, which is beyond the knowledge of created beings.

86. Dante is to tell mankind of the utter foolishness of trying to understand what even the angels and the Blessed cannot comprehend.

88. *Dread a bourn* = *tanto segno* = such a goal, *i.e.* a mystery so profound.

95. Between the Mediterranean and the Adriatic. The spirit who speaks is St. Peter Damiano, born at Ravenna in 1007. About 1037 he entered the monastery of Fonte Avellana (later called St. Croce), which lies on the side of the mountain called Catria, a branch of the Apennines, between Gubbio and Urbino. He became famous for his learning and holiness, and in 1058 was made Cardinal and Bishop of Ostia. He died in 1072 at Faenza.

104. Allusion to his abstemiousness.

Of olives, easily I passed the heats
Of summer and the winter frosts; content
In heaven-ward musings. Rich were the returns
And fertile, which that cloister once was used
To render to these heavens: now 't is fallen
Into a waste so empty, that erelong
Detection must lay bare its vanity.
Pietro Damiano there was I y-clept:
Pietro the sinner, when before I dwelt,
Beside the Adriatic, in the house
Of our blest Lady. Near upon my close
Of mortal life, through much importuning
I was constrained to wear the hat, that still
From bad to worse is shifted. — Cephas came;
He came, who was the Holy Spirit's vessel;
Barefoot and lean; eating their bread, as chanced,
At the first table. Modern Shepherds need
Those who on either hand may prop and lead them,
So burly are they grown; and from behind,
Others to hoist them. Down the palfrey's sides
Spread their broad mantles, so as both the beasts
Are covered with one skin. O patience! thou
That look'st on this, and dost endure so long."
I at those accents saw the splendors down
From step to step alight, and wheel, and wax,
Each circuiting, more beautiful. Round this
They came, and stayed them; uttered then a shout
So loud, it hath no likeness here: nor I
Wist what it spake, so deafening was the thunder.

110. The monastery which was once so fruitful in holy men and good works, is now degenerated, a fact which will soon be made public. The same thing has been said about the orders of St. Francis and St. Dominic.

112. *There* = *in quel loco* = in the monastery of Fonte Avellana.

113. These lines are obscure and have been the subject of much discussion. *The house of our blest Lady* is explained by Scartazzini as the convent of Pomposa on the shore of the Adriatic, near the mouth of the Po, where St. Peter Damiano, as yet a simple monk, passed two years.

117. Reference to his being made cardinal in 1058, when he was fifty-one years old. He died in 1072.

118. St. Peter Damiano here breaks forth against the degeneracy of the clergy, contrasting their present luxury and avarice with the simplicity of the early church.

Cephas = St. Peter.

119. St. Paul, the "chosen vessel." Acts ix. 15. Cf. *Hell*, ii. 30.

126. How infinite is the patience of God, who allows this evil state of things to endure so long.

CANTO XXII.

ARGUMENT.

He beholds many other spirits of the devout and contemplative; and amongst these is addressed by St. Benedict, who, after disclosing his own name and the names of certain of his companions in bliss, replies to the request made by our Poet that he might look on the form of the saint, without that covering of splendor which then invested it; and then proceeds, lastly, to inveigh against the corruption of the monks. Next Dante mounts with his heavenly conductress to the eighth heaven, or that of the fixed stars, which he enters at the constellation of the Twins; and thence looking back, reviews all the space he has past between his present station and the earth.

ASTOUNDED, to the guardian of my steps
I turned me, like the child, who always runs
Thither for succor, where he trusteth most:
And she was like the mother, who her son
Beholding pale and breathless, with her voice
Soothes him, and he is cheered; for thus she spake,
Soothing me: "Know'st not thou, thou art in heaven?
And know'st not thou, whatever is in heaven,
Is holy; and that nothing there is done,
But is done zealously and well? Deem now,
What change in thee the song, and what my smile
Had wrought, since thus the shout had power to move thee;
In which, couldst thou have understood their prayers,
The vengeance were already known to thee,
Which thou must witness ere thy mortal hour.
The sword of heaven is not in haste to smite,
Nor yet doth linger; save unto his seeming,
Who, in desire or fear, doth look for it.
But elsewhere now I bid thee turn thy view;
So shalt thou many a famous spirit behold."
Mine eyes directing, as she will'd, I saw
A hundred little spheres, that fairer grew
By interchange of splendor. I remained,
As one, who fearful of o'er-much presuming,
Abates in him the keenness of desire,
Nor dares to question; when, amid those pearls,

1. *Guardian* = Beatrice, who reassures Dante, frightened at the loud shouts.

11. See preceding Canto, lines 4 ff. and 56 ff.

13. The shout contained a prayer for vengeance.

15. The allusion may be to the capture of Boniface VIII. at Anagni (see *Purg.* xx. 86), or to the transference of the papal see to Avignon (*Purg.* xxxii. 155), or to the messenger of God who was to kill the giant (*Purg.* xxxiii. 40 ff.).

16. God's vengeance comes always at the right time; only to those who desire it or fear it, does it seem too slow or too swift.

21. *I.e.* toward the celestial ladder.

One largest and most lustrous onward drew,
That it might yield contentment to my wish;
And, from within it, these the sounds I heard.
"If thou, like me, beheld'st the charity
That burns amongst us; what thy mind conceives,
Were uttered. But that, ere the lofty bound
Thou reach, expectance may not weary thee;
I will make answer even to the thought,
Which thou hast such respect of. In old days,
That mountain, at whose side Cassino rests,
Was, on its height, frequented by a race
Deceived and ill-disposed: and I it was,
Who thither carried first the name of Him,
Who brought the soul-subliming truth to man.
And such a speeding grace shone over me,
That from their impious worship I reclaimed
The dwellers round about, who with the world
Were in delusion lost. These other flames,
The spirits of men contemplative, were all
Enlivened by that warmth, whose kindly force
Gives birth to flowers and fruits of holiness.
Here is Macarius; Romoaldo here;
And here my brethren, who their steps refrained
Within the cloisters, and held firm their heart."
I answering thus: "Thy gentle words and kind,
And this the cheerful semblance I behold,
Not unobservant, beaming in ye all,
Have raised assurance in me; wakening it
Full-blossomed in my bosom, as a rose
Before the sun, when the consummate flower
Has spread to utmost amplitude. Of thee
Therefore entreat I, father, to declare
If I may gain such favor, as to gaze
Upon thine image by no covering veiled."
"Brother!" he thus rejoined, "in the last sphere

27. This is St. Benedict, founder of the order known by his name. He was born in 480 at Norcia, Umbria. In 494 he began the life of a hermit, in a cave near Subiaco, where he soon drew many followers. In 528 he went to Monte Cassino, destroyed a temple of Apollo there, and founded the famous monastery. He died in 543.

37. *Race*, etc. = the heathen.

42. From the idolatrous worship of Apollo.

46. *Warmth* of divine love.

47. *Flowers* = holy thoughts; *fruits* = deeds. Cf. for similar metaphor, *Par.* viii. 59, "the love I bore thee had put forth more than blossoms."

48. *Macarius* = the anchorite of Alexandria, who dwelt in the desert between the Nile and the Red Sea. He died in 404. There was still another of the same name (surnamed the Egyptian) who died in 391. *Romoaldo* was born in Ravenna, in 956, died in 1027; he was founder of the order of Camaldoli.

60. St. Benedict is covered with light. Dante wishes to see his form, and the former says that this desire can only be satisfied in the Empyrean. This is in accordance with *Par.* iv. 28 ff., where we are told that all the Blessed have their seats in the presence of God, and that their appearance in the different heavens is only emblematic of the different degrees of their beatitude. Dante does actually see St. Benedict later. *Par.* xxxii. 30.

Expect completion of thy lofty aim:
For there on each desire completion waits,
And there on mine; where every aim is found
Perfect, entire, and for fulfilment ripe.
There all things are as they have ever been:
For space is none to bound: nor pole divides.
Our ladder reaches even to that clime;
And so, at giddy distance, mocks thy view.
Thither the patriarch Jacob saw it stretch
Its topmost round; when it appeared to him
With angels laden. But to mount it now
None lifts his foot from earth: and hence my rule
Is left a profitless stain upon the leaves;
The walls, for abbey reared, turned into dens;
The cowls, to sacks choked up with musty meal.
Foul usury doth not more lift itself
Against God's pleasure, than that fruit, which makes
The hearts of monks so wanton: for whate'er
Is in the church's keeping, all pertains
To such, as sue for heaven's sweet sake; and not
To those, who in respect of kindred claim,
Or on more vile allowance. Mortal flesh
Is grown so dainty, good beginnings last not
From the oak's birth unto the acorn's setting.
His convent Peter founded without gold
Or silver; I, with prayers and fasting, mine;
And Francis, his in meek humility.
And if thou note the point, whence each proceeds,
Then look what it hath erred to; thou shalt find
The white grown murky. Jordan was turned back:
And a less wonder, than the refluent sea,
May, at God's pleasure, work amendment here."
So saying, to his assembly back he drew:

66. "They declare it (the Empyrean) to be immovable." *Convito*, ii. 4.

68. The *ladder* is emblem of the contemplation of divine truth.

70. See *Par.* xxi. 27.

73. St. Benedict, as St. Peter Damian, St. Thomas Aquinas, and St. Bonaventura, laments the corruption of his order, full of luxury and avarice.

74. *Leaves* = books in which his regulations are written.

76. The cloaks which cover the degenerate monks are compared to bags of musty flour.

78. *Fruit* = the love of money and possessions.

80. All the possessions of the Church belong to the poor (*such as sue*, etc.), and not to the relatives of the clergy (allusion to nepotism) or to evil creatures (allusion to corrupt morals of the clergy).

85. Good institutions do not keep their integrity long enough to bear fruit, but almost at the beginning corruption creeps in.

86. "And Peter said, Silver and gold have I none; but such as I have give I thee." Acts iii. 6.

88. St. Francis of Assisi.

89. *Point* = *principio* = beginning. If you consider what each order was at the beginning and what it is now, you will see that virtue has changed to vice (*the white grown murky*).

91. A miracle of God can do away with this corrupt state of things. Such a miracle would be less wonderful than the turning aside of the waters of Jordan (Joshua iii. 16, 17) or of the Red Sea (Exodus xiv. 21).

And they together clustered into one;
Then all rolled upward, like an eddying wind.
The sweet dame beckoned me to follow them:
And, by that influence only, so prevailed
Over my nature, that no natural motion,
Ascending or descending here below,
Had, as I mounted, with my pennon vied.
So, reader, as my hope is to return
Unto the holy triumph, for the which
I ofttimes wail my sins, and smite my breast;
Thou hadst been longer drawing out and thrusting
Thy finger in the fire, than I was, ere
The sign, that followeth Taurus, I beheld,
And entered its precinct. O glorious stars!
O light impregnate with exceeding virtue!
To whom whate'er of genius lifteth me
Above the vulgar, grateful I refer;
With ye the parent of all mortal life
Arose and set, when I did first inhale
The Tuscan air; and afterward, when grace
Vouchsafed me entrance to the lofty wheel
That in its orb impels ye, fate decreed
My passage at your clime. To you my soul
Devoutly sighs, for virtue, even now,
To meet the hard emprise that draws me on.
"Thou art so near the sum of blessedness,"
Said Beatrice, "that behoves thy ken
Be vigilant and clear. And, to this end,
Or ever thou advance thee further, hence
Look downward, and contemplate, what a world
Already stretched under our feet there lies:
So as thy heart may, in its blithest mood,
Present itself to the triumphal throng,
Which, through the ethereal concave, comes rejoicing."
I straight obeyed; and with mine eye returned
Through all the seven spheres; and saw this globe
So pitiful of semblance, that perforce
It moved my smiles: and him in truth I hold
For wisest, who esteems it least; whose thoughts
Elsewhere are fixed, him worthiest call and best.

101. Could have moved so swiftly.

107. The constellation of Gemini, in which the sun was at Dante's birth, and which he now apostrophizes. This conjunction was supposed to be especially favorable for the acquisition of knowledge and fame.

112. The sun.

115. The eighth heaven, — that of the fixed stars.

120. *Sum of blessedness* = *ultima salute* = ultimate salvation, *i.e.* the vision of the glory of God.

130. "And down from thence fast he gan avise
This little spot of earth, that with the sea
Embraced is, and fully gan despise
This wretched world."
Chaucer, Troilus and Cresseide, v.

134. *Elsewhere* = on celestial things.

I saw the daughter of Latona shine
Without the shadow, whereof late I deemed
That dense and rare were cause. Here I sustained
The visage, Hyperion, of thy son;
And marked, how near him with their circles, round
Move Maia and Dione; here discerned
Jove's tempering 'twixt his sire and son; and hence,
Their changes and their various aspects,
Distinctly scanned. Nor might I not descry
Of all the seven, how bulky each, how swift;
Nor, of their several distances, not learn.
This petty area, (o'er the which we stride
So fiercely,) as along the eternal Twins
I wound my way, appeared before me all,
Forth from the havens stretched unto the hills.
Then, to the beauteous eyes, mine eyes returned.

CANTO XXIII.

ARGUMENT.

He sees Christ triumphing with his church. The Saviour ascends, followed by his virgin Mother. The others remain with St. Peter.

E'EN as the bird, who midst the leafy bower
Has, in her nest, sat darkling through the night,
With her sweet brood; impatient to descry
Their wished looks, and to bring home their food,
In the fond quest unconscious of her toil:
She, of the time prevenient, on the spray,
That overhangs their couch, with wakeful gaze
Expects the sun; nor ever, till the dawn,
Removeth from the east her eager ken:
So stood the dame erect, and bent her glance
Wistfully on that region, where the sun

135. The moon.

136. *Shadow* = the spots in the moon. See *Par.* ii. 50 ff.

138. Hyperion was the son of Uranus and Terra, and father to the sun.

140. *Maia* = mother of Mercury; *Dione* = mother of Venus. The former name in each case stands here for the latter.

141. Jupiter between Mars, his son, and Saturn, his father. *Tempering* = midway between the heat of the former and the cold of the latter planet. Cf. *Convito*, ii. 14.

144. The seven planets, — Moon, Sun, Mercury, Venus, Mars, Jupiter, and Saturn. He saw their distance from each other, the rapidity of their revolutions, their bulk, etc.

146. The earth.

150. Eyes of Beatrice.

6. *Prevenient* = going before, anticipating. Cf. "I prevented the dawning of the morning." Psalm cxix. 147.

8. *Expects* = *aspetta* = awaits.

Abateth most his speed; that, seeing her
Suspense and wondering, I became as one,
In whom desire is wakened, and the hope
Of somewhat new to come fills with delight.
  Short space ensued; I was not held, I say,
Long in expectance, when I saw the heaven
Wax more and more resplendent; and, "Behold,"
Cried Beatrice, "the triumphal hosts
Of Christ, and all the harvest gathered in,
Made ripe by these revolving spheres." Meseemed,
That, while she spake, her image all did burn;
And in her eyes such fulness was of joy,
As I am fain to pass unconstrued by.
  As in the calm full moon, when Trivia smiles,
In peerless beauty, 'mid the eternal nymphs,
That paint through all its gulfs the blue profound;
In bright pre-eminence so saw I there
O'er million lamps a sun, from whom all drew
Their radiance, as from ours the starry train:
And, through the living light, so lustrous glowed
The substance, that my ken endured it not.
  O Beatrice! sweet and precious guide,
Who cheered me with her comfortable words:
"Against the virtue, that o'erpowereth thee,
Avails not to resist. Here is the Might,
And here the Wisdom, which did open lay
The path, that had been yearned for so long,
Betwixt the heaven and earth." Like to the fire,
That, in a cloud imprisoned, doth break out
Expansive, so that from its womb enlarged,
It falleth against nature to the ground;
Thus, in that heavenly banqueting, my soul
Outgrew herself; and, in the transport lost,
Holds now remembrance none of what she was.
  "Ope thou thine eyes, and mark me: thou hast seen
Things, that empower thee to sustain my smile."

12. On the meridian, — where the sun is at noon.

24. *Unconstrued* = *senza costrutto* = without speaking of it.

25. *Trivia* = Diana = the moon.

29. Dante sees the triumph of Christ, who shines like the sun in the midst of an innumerable company of the Blessed.

30. Allusion to the supposed fact that the stars drew their light from the sun.

31. *Light* = Christ. In the midst of this light the *substance* (his humanity) glowed with dazzling brilliancy.

36. In 1 Cor. i. Christ is called "the power of God, and the wisdom of God."

38. *So long* = since Adam fell. Cf. *Purg.* x. 32.

42. Fire tends naturally to return to the sphere of fire. "Therefore the earth always descends to the centre, the fire to the circumference above, near the heaven of the moon, and always ascends towards that." *Convito*, iii. 3.

43. *Banqueting* = *dape* = feasts, *i.e.* the delights of Paradise.

47. Beatrice had told Dante that he could not bear her smile (*Par.* xxi. 4). Now, having seen the glory of Christ, he can stand her lesser glory.

I was as one, when a forgotten dream
Doth come across him, and he strives in vain
To shape it in his fantasy again:
Whenas that gracious boon was proffered me,
Which never may be cancelled from the book
Wherein the past is written. Now were all
Those tongues to sound, that have, on sweetest milk
Of Polyhymnia and her sisters, fed
And fattened; not with all their help to boot,
Unto the thousandth parcel of the truth,
My song might shadow forth that saintly smile,
How merely, in her saintly looks, it wrought.
And, with such figuring of Paradise,
The sacred strain must leap, like one that meets
A sudden interruption to his road.
But he, who thinks how ponderous the theme,
And that 't is laid upon a mortal shoulder,
May pardon, if it tremble with the burden.
The track, our venturous keel must furrow, brooks
No unribbed pinnace, no self-sparing pilot.
"Why doth my face," said Beatrice, "thus
Enamour thee, as that thou dost not turn
Unto the beautiful garden, blossoming
Beneath the rays of Christ? Here is the rose,
Wherein the Word Divine was made incarnate;
And here the lilies, by whose odor known
The way of life was followed." Prompt I heard
Her bidding, and encountered once again
The strife of aching vision. As, erewhile,
Through glance of sunlight, streamed through broken cloud,
Mine eyes a flower-besprinkled mead have seen;
Though veiled themselves in shade: so saw I there
Legions of splendors, on whom burning rays
Shed lightnings from above; yet saw I not
The fountain whence they flowed. O gracious virtue!
Thou, whose broad stamp is on them, higher up
Thou didst exalt thy glory, to give room
To my o'erlabored sight; when at the name
Of that fair flower, whom duly I invoke
Both morn and eve, my soul with all her might

52. The book of memory.

55. The Muses, of whom Polyhymnia is the Muse of lyrical poetry.

59. Not clear. The original is,

"E quanto il santo aspetto facea mero,"

"And how much it (*that saintly smile*) made her holy face purely bright."

67. *Unribbed pinnace* = *picciola barca* = small boat. The subject Dante has undertaken is no theme for a mediocre genius, nor for one who is not willing to labor with all his powers.

70. *Garden* = the souls of the Blessed.

71. *Rose* = Virgin Mary, the *rosa mystica*.

73. *Lilies* = the Apostles and the rest of the Blessed.

82. *Fountain* = Christ; so also *virtue*, at the end of the line.

86. *Flower* = the Virgin, called *the rose* in line 71.

Collected, on the goodliest ardor fixed.
And, as the bright dimensions of the star
In heaven excelling, as once here on earth,
Were, in my eye-balls livelily portrayed;
Lo! from within the sky a cresset fell,
Circling in fashion of a diadem;
And girt the star; and, hovering, round it wheeled.
Whatever melody sounds sweetest here,
And draws the spirit most unto itself,
Might seem a rent cloud, when it grates the thunder;
Compared unto the sounding of that lyre,
Wherewith the goodliest sapphire, that inlays
The floor of heaven, was crowned. "Angelic Love
I am, who thus with hovering flight enwheel
The lofty rapture from that womb inspired,
Where our desire did dwell: and round thee so,
Lady of Heaven! will hover; long as thou
Thy Son shalt follow, and diviner joy
Shall from thy presence gild the highest sphere."
Such close was to the circling melody:
And, as it ended, all the other lights
Took up the strain, and echoed Mary's name.
The robe, that with its regal folds enwraps
The world, and with the nearer breath of God
Doth burn and quiver, held so far retired
Its inner hem and skirting over us,
That yet no glimmer of its majesty
Had streamed unto me: therefore were mine eyes
Unequal to pursue the crowned flame,
That towering rose, and sought the seed it bore.
And like to babe, that stretches forth its arms
For very eagerness toward the breast,
After the milk is taken; so outstretched
Their wavy summits all the fervent band,
Through zealous love to Mary: then, in view,
There halted; and "Regina Cœli" sang
So sweetly, the delight hath left me never.
Oh! what o'erflowing plenty is up-piled

89. *Star* = the Virgin; cf. "Ave Maris Stella." Now that Christ has ascended, her glory is as much greater than the rest, as she exceeded all mortals in grace on earth.

92. *Cresset* = *facella* = *torch*, *i.e.* Gabriel, the angel of the Annunciation.

93. It whirled around so fast it had the appearance of a crown.

98. *Lyre* = the song of Gabriel.

99. *Sapphire* = the Virgin.

103. *Desire* = Christ.

110. *Robe* = the ninth heaven (the Primum Mobile), nearest to the Empyrean where God is, and which embraces all the other heavens.

113. Inadequate translation, — *l' interna riva* = the inner bank or shore; *i.e.* the edge nearest to the Empyrean, whither the Virgin now follows Christ, was so distant from where Dante was, he could not follow her with his eyes.

116. *Crowned flame* = the Virgin.

117. *Seed* = Christ.

123. An Easter anthem to the Virgin.

In those rich-laden coffers, which below
Sowed the good seed, whose harvest now they keep.
Here are the treasures tasted, that with tears
Were in the Babylonian exile won,
When gold had failed them. Here, in synod high
Of ancient council with the new convened,
Under the Son of Mary and of God,
Victorious he his mighty triumph holds,
To whom the keys of glory were assigned.

CANTO XXIV.

ARGUMENT.

St. Peter examines Dante touching Faith, and is contented with his answers.

"O YE! in chosen fellowship advanced
To the great supper of the blessed Lamb,
Whereon who feeds has every wish fulfilled;
If to this man through God's grace be vouchsafed
Foretaste of that, which from your table falls,
Or ever death his fated term prescribed;
Be ye not heedless of his urgent will:
But may some influence of your sacred dews
Sprinkle him. Of the fount ye alway drink,
Whence flows what most he craves." Beatrice spake;
And the rejoicing spirits, like to spheres
On firm-set poles revolving, trailed a blaze
Of comet splendor: and as wheels, that wind
Their circles in the horologe, so work
The stated rounds, that to the observant eye
The first seems still, and as it flew, the last;
E'en thus their carols weaving variously,
They, by the measure paced, or swift, or slow,
Made me to rate the riches of their joy.
From that, which I did note in beauty most

126. *Coffers, i.e.* the spirits of the Blessed.
128. "Lay up for yourselves treasures in heaven." Matt. vi. 20.
129. *Babylonian exile* = on earth.
131. The saints of the Old and the New Testament.
133. *He* = St. Peter, to whom Christ gave the keys of heaven. Matt. xvi. 19.
1. Beatrice prays the Blessed to satisfy Dante's desire to know something of the celestial things he sees.
2. Matt. xxii. 2 ff. and Rev. xix. 7.
4. *This man* = Dante.
9. *Fount* = God.
10. *Craves* = *pensa* = is thinking of.
11. Their increased joy shows itself by increased splendor.
14. *Horologe* = *oriuoli* = clocks.
17. *Carols* = the spirits dancing in a circle. Their different motions enabled Dante to judge of the different degrees of their bliss.
20. *That* = St. Peter.

Excelling, saw I issue forth a flame
So bright, as none were left more goodly there.
Round Beatrice thrice it wheeled about,
With so divine a song, that fancy's ear
Records it not; and the pen passeth on,
And leaves a blank: for that our mortal speech,
Nor e'en the inward shaping of the brain,
Hath colors fine enough to trace such folds.
"O saintly sister mine! thy prayer devout
Is with so vehement affection urged,
Thou dost unbind me from that beauteous sphere."
Such were the accents towards my lady breathed
From that blest ardor, soon as it was stayed;
To whom she thus: "O everlasting light
Of him, within whose mighty grasp our Lord
Did leave the keys, which of this wondrous bliss
He bare below! tent this man as thou wilt,
With lighter probe or deep, touching the faith,
By the which thou didst on the billows walk.
If he in love, in hope, and in belief,
Be steadfast, is not hid from thee: for thou
Hast there thy ken, where all things are beheld
In liveliest portraiture. But since true faith
Has peopled this fair realm with citizens;
Meet is, that to exalt its glory more,
Thou, in his audience, shouldst thereof discourse."
Like to the bachelor, who arms himself,
And speaks not, till the master have proposed
The question, to approve, and not to end it;
So I, in silence, armed me, while she spake,
Summoning up each argument to aid;
As was behoveful for such questioner,
And such profession: "As good Christian ought,
Declare thee, what is faith?" Whereat I raised
My forehead to the light, whence this had breathed;
Then turned to Beatrice; and in her looks
Approval met, that from their inmost fount
I should unlock the waters. "May the grace,

31. The loving prayer of Beatrice had caused St. Peter to leave the circle of spirits (*that beauteous sphere*).

33. *Stayed* = *fermato* = stopped, stood still.

35. St. Peter.

37. *Tent* = *tenta* = examine.

39. Matt. xiv. 28.

40. Faith, Hope, and Charity.

42. In God, in whom, as in a mirror, the Blessed see all things. *Par.* xvii. 39. St. Peter does not need to have Dante tell his faith, knowing it already; but it is proper for the latter to make public confession of it here, in order to increase the glory of God.

47. *Bachelor* = scholar who has finished his first course and can aspire to higher academic dignities.

49. *Approve* = *approvarla* = to bring the proof for or against the question; the summing up, or deciding the question, is done by the master himself.

55. *Light* = St. Peter.

57. I should speak my inmost thoughts.

That giveth me the captain of the church
For confessor," said I, "vouchsafe to me
Apt utterance for my thoughts;" then added: "Sire!
E'en as set down by the unerring style
Of thy dear brother, who with thee conspired
To bring Rome in unto the way of life,
Faith of things hoped is substance, and the proof
Of things not seen; and herein doth consist
Methinks its essence." — "Rightly hast thou deemed,"
Was answered; "if thou well discern, why first
He hath defined it substance, and then proof."
"The deep things," I replied, "which here I scan
Distinctly, are below from mortal eye
So hidden, they have in belief alone
Their being; on which credence, hope sublime
Is built: and, therefore substance, it intends.
And inasmuch as we must needs infer
From such belief our reasoning, all respect
To other view excluded; hence of proof
The intention is derived." Forthwith I heard:
"If thus, whate'er by learning men attain,
Were understood; the sophist would want room
To exercise his wit." So breathed the flame
Of love; then added: "Current is the coin
Thou utter'st, both in weight and in alloy.
But tell me, if thou hast it in thy purse."
"Even so glittering and so round," said I,
"I not a whit misdoubt of its assay."
Next issued from the deep-imbosomed splendor:
"Say, whence the costly jewel, on the which
Is founded every virtue, came to thee."
"The flood," I answered, "from the Spirit of God
Rained down upon the ancient bond and new,—
Here is the reasoning, that convinceth me
So feelingly, each argument beside
Seems blunt, and forceless, in comparison."
Then heard I: "Wherefore holdest thou that each,

59. *Captain of the church* = *primopilo* (Latin *primus pilus*, a Roman military term), = leader or captain.

63. St. Paul, reputed author of the Epistle to the Hebrews.

65. Hebrews xi. 1.

71. *Below* = on earth.

72. Men cannot see spiritual things as the Blessed do in heaven; hence they must live by faith. On this faith hope is based, hence the former can truly be called *substance*.

74. *It intends* = *prende intenza* = takes name of.

80. If all men had thy clear conception of faith, there would be no sophistry in the world.

82. It is not enough to know what faith is, we must have it in our hearts. St. Peter asks Dante if this is true in his case.

88. To St. Peter's next question, whence Dante got his faith (*costly jewel*), the latter answers, in the Old and New Testaments.

95. Peter asks why Dante believes the Old and New Testaments are inspired by God, and the latter answers, because they are proved by miracles. But, continues the Apostle, what proves the miracles? to which the reply is,

The elder proposition and the new,
Which so persuade thee, are the voice of heaven?"
"The works, that followed, evidence their truth;"
I answered: "Nature did not make for these
The iron hot, or on her anvil mould them."
"Who voucheth to thee of the works themselves,"
Was the reply, "that they in very deed
Are that they purport? None hath sworn so to thee."
"That all the world," said I, "should have been turned
To Christian, and no miracle been wrought,
Would in itself be such a miracle,
The rest were not an hundredth part so great.
E'en thou went'st forth in poverty and hunger
To set the goodly plant, that, from the vine
It once was, now is grown unsightly bramble."
That ended, through the high celestial court
Resounded all the spheres, "Praise we one God!"
In song of most unearthly melody.
And when that Worthy thus, from branch to branch,
Examining, had led me, that we now
Approached the topmost bough; he straight resumed:
"The grace, that holds sweet dalliance with thy soul
So far discreetly hath thy lips unclosed;
That, whatso'er has past them, I commend.
Behoves thee to express, what thou believest,
The next; and, whereon, thy belief hath grown."
"O saintly sire and spirit!" I began,
"Who seest that, which thou didst so believe,
As to outstrip feet younger than thine own,
Toward the sepulchre; thy will is here,
That I the tenor of my creed unfold;
And thou, the cause of it, hast likewise asked.
And I reply: I in one God believe;
One sole eternal Godhead, of whose love
All heaven is moved, himself unmoved the while.
Nor demonstration physical alone,
Or more intelligential and abstruse,
Persuades me to this faith: but from that truth
It cometh to me rather, which is shed
Through Moses; the rapt Prophets; and the Psalms;
The Gospel; and what ye yourselves did write,

that the Christianization of the world *without* miracles would be a greater miracle than any of the others.

109. *Plant* = Christian faith.

110. The usual condemnation of the degeneracy of the Church.

114. St. Peter.

120. "What dost thou believe? and what authority hast thou for this belief?"

124. St. Peter was not the first to arrive at the sepulchre, but the first to enter it. See John xx. 3–10.

131. "For this belief I have not only physical and metaphysical proofs, but also the revelation of truth in the Bible, inspired by God's holy spirit."

When ye were gifted of the Holy Ghost.
In three eternal Persons I believe;
Essence threefold and one; mysterious league
Of union absolute, which, many a time,
The word of gospel lore upon my mind
Imprints: and from this germ, this firstling spark
The lively flame dilates; and, like heaven's star,
Doth glitter in me." As the master hears,
Well pleased, and then enfoldeth in his arms
The servant, who hath joyful tidings brought,
And having told the errand keeps his peace;
Thus benediction uttering with song,
Soon as my peace I held, compassed me thrice
The apostolic radiance, whose behest
Had oped my lips: so well their answer pleased.

CANTO XXV.

ARGUMENT.

St. James questions our Poet concerning Hope. Next St. John appears; and, on perceiving that Dante looks intently on him, informs him that he, St. John, had left his body resolved into earth, upon the earth, and that Christ and the Virgin alone had come with their bodies into heaven.

If e'er the sacred poem, that hath made
Both heaven and earth copartners in its toil,
And with lean abstinence, through many a year,
Faded my brow, be destined to prevail
Over the cruelty, which bars me forth
Of the fair sheep-fold, where, a sleeping lamb,
The wolves set on and fain had worried me;
With other voice, and fleece of other grain,
I shall forthwith return; and, standing up
At my baptismal font, shall claim the wreath
Due to the poet's temples: for I there

139. *Mysterious league*, etc. =
"Che soffera congiunto *sono* ed *este*"
"which admits the joining together of *are* and *is*;" *i.e.* in the Trinity the idea of plural (*are*) and singular (*is*) exist at the same time.

142. *Germ* = *principio* = beginning. This article of faith in God, one and triune, is the foundation of all other articles of the Christian doctrine.

150. St. Peter.

1. Dante (probably near the end of his life) here touchingly expresses the hope that the fame of his poem may some day open to him the gates of his native city, and thus end his exile; a hope which was never to be realized.

2. Treating of things human and divine.

3. He speaks of the hardships of severe study in *Purg.* xxix. 36, also.

6. Florence. Cf. *Par.* xvi. 23 ff.

8. *Voice;* no longer singing of love, but of divine things. *Fleece;* with different appearance, being now old.

10. The poet's crown of laurel.

First entered on the faith, which maketh souls
Acceptable to God: and, for its sake,
Peter had then circled my forehead thus.
  Next from the squadron, whence had issued forth
The first fruit of Christ's vicars on the earth,
Toward us moved a light, at view whereof
My Lady, full of gladness, spake to me:
"Lo! lo! behold the peer of mickle might,
That makes Galicia thronged with visitants."
  As when the ring-dove by his mate alights;
In circles, each about the other wheels,
And, murmuring, cooes his fondness: thus saw I
One, of the other great and glorious prince,
With kindly greeting, hailed; extolling, both,
Their heavenly banqueting: but when an end
Was to their gratulation, silent, each,
Before me sat they down, so burning bright,
I could not look upon them. Smiling then,
Beatrice spake: "O life in glory shrined!
Who didst the largess of our kingly court
Set down with faithful pen; let now thy voice,
Of hope the praises, in this height resound.
For well thou know'st, who figurest it as oft,
As Jesus, to ye three, more brightly shone."
  "Lift up thy head; and be thou strong in trust:
For that, which hither from the mortal world
Arriveth, must be ripened in our beam."
  Such cheering accents from the second flame
Assured me; and mine eyes I lifted up
Unto the mountains, that had bowed them late
With over-heavy burden. "Sith our Liege
Wills of his grace, that thou, or e'er thy death,

19. *Peer of mickle might* = circumlocution for *barone* = baron, or peer (of the heavenly realm). This is the Apostle James, brother to St. John. He was supposed to have been buried in Compostella, Galicia, Spain, and his shrine was much frequented by pilgrims in the Middle Ages.

21. The affection of doves is proverbial. Cf. Shakespeare, —

"Like to a pair of turtle-doves
That could not live asunder day or night."
1 Henry IV., ii. 2.

24. Peter and James.

26. *Banqueting* = *cibo* = food.

28. *Sat down* = *s' affisse* = stopped, stood still.

30. She addresses St. James, who says that God "giveth to all men liberally" (Epistle i. 5), and again, "Every good and every perfect gift is from above and cometh down from the Father of lights." Ibid., 17.

34. This translation is ambiguous. The original is, —

"Tu sai, che tante fiate la figuri
Quante Gesù ai tre fe' più chiarezza" =
"Thou knowest that thou dost figure it (*i.e.* thou art the symbol of Hope) as many times as Jesus shed more brightness on the three." Jesus took Peter, James, and John to be his companions at the raising of Jairus' daughter, and at the transfiguration. According to some interpreters of the Scriptures, these three represented Faith, Hope, and Charity.

41. *Mountains* = Peter and James. Cf. "I will lift up mine eyes unto the hills, from whence cometh my help." Psalm cxxi. 1.

42. *Burden* of dazzling light.

In the most secret council with his lords
Shouldst be confronted, so that having viewed
The glories of our court, thou mayst therewith
Thyself, and all who hear, invigorate
With hope, that leads to blissful end; declare,
What is that hope? How it doth flourish in thee?
And whence thou hadst it?" Thus, proceeding still,
The second light: and she, whose gentle love
My soaring pennons in that lofty flight
Escorted, thus preventing me, rejoined:
"Among her sons, not one more full of hope,
Hath the church militant: so 't is of him
Recorded in the sun, whose liberal orb
Enlighteneth all our tribe: and ere his term
Of warfare, hence permitted he is come,
From Egypt to Jerusalem, to see.
The other points, both which thou hast inquired,
Not for more knowledge, but that he may tell
How dear thou hold'st the virtue; these to him
Leave I: for he may answer thee with ease,
And without boasting, so God give him grace."
Like to the scholar, practised in his task,
Who, willing to give proof of diligence,
Seconds his teacher gladly; "Hope," said I,
"Is of the joy to come a sure expectance,
The effect of grace divine and merit preceding.
This light from many a star, visits my heart;
But flowed to me, the first, from him who sang
The songs of the Supreme; himself supreme
Among his tuneful brethren. 'Let all hope
In thee,' so spake his anthem, 'who have known
Thy name;' and, with my faith, who know not that?
From thee, the next, distilling from his spring,
In thine epistle, fell on me the drops
So plenteously, that I on others shower
The influence of their dew." Whileas I spake,
A lamping, as of quick and volleyed lightning,

47. The purpose of Dante's ascent to heaven is to save himself, and to convert others by telling the things he saw there.

53. *Preventing* = *prevenne* = anticipated. For Dante to express the greatness of the hope he has might seem like boasting, and so Beatrice answers for him that part of James' question, "how it doth flourish in thee?" (line 49).

56. *Sun* = God.

59. From earth to heaven.

68. Translation from the sentences of Peter Lombard, — "Est enim spes certa expectatio futuræ beatitudinis, veniens ex Dei gratiâ et ex meriti præcedentibus."

70. The first part of the question being answered, Dante now takes up the third part, "whence thou hadst it?" (line 50), and says that he discovered this virtue from many parts of the Bible, but especially from David, where he says, "And they that know thy name will put their trust in thee" (Psalm ix. 10); and from the Epistle of St. James himself (where is not certain).

80. *Lamping* = *lampo* = flash.

Within the bosom of that mighty sheen
Played tremulous; then forth these accents breathed:
"Love for the virtue, which attended me
E'en to the palm, and issuing from the field,
Glows vigorous yet within me; and inspires
To ask of thee, whom also it delights,
What promise thou from hope, in chief, dost win."
"Both scriptures, new and ancient," I replied,
"Propose the mark (which even now I view)
For souls beloved of God. Isaias saith,
'That, in their own land, each one must be clad
In twofold vesture;' and their proper land
Is this delicious life. In terms more full,
And clearer far, thy brother hath set forth
This revelation to us, where he tells
Of the white raiment destined to the saints."
And, as the words were ending, from above,
"They hope in thee!" first heard we cried: whereto
Answered the carols all. Amidst them next,
A light of so clear amplitude emerged,
That winter's month were but a single day,
Were such a crystal in the Cancer's sign.
Like as a virgin riseth up, and goes,
And enters on the mazes of the dance;
Though gay, yet innocent of worse intent,
Than to do fitting honor to the bride:
So I beheld the new effulgence come
Unto the other two, who in a ring
Wheeled, as became their rapture. In the dance,
And in the song, it mingled. And the dame
Held on them fixed her looks; e'en as the spouse,
Silent, and moveless. "This is he, who lay
Upon the bosom of our pelican:

84. The *palm* of martyrdom.

87. To James' question, "What is the object of Dante's hope?" he answers: perfect blessedness of body and soul in the presence of God.

91. "Therefore in their land they shall possess the double," Isaiah lxi. 7.

92. *Twofold vesture* = soul and body after the resurrection.

94. St. John in Revelation vii. 9, 13, 17.

98. "Sperent in te," as the original has it, from the Vulgate, Psalm ix. 11.

100. St. John.

101. The constellation of Cancer is above the horizon at night during a whole month in winter. If it then had a star as bright as the sun, there would practically be continual day, for as soon as the sun set the equally bright star in Cancer would rise.

108. *Other two* = Peter and James.

110. Beatrice.

112. *Who lay*, etc. Cf. Gospel of St. John xiii. 23, and xxi. 20.

113. *Pelican* = our Saviour. Cf. Psalm cii. 6, "I am like a pelican of the wilderness." Dante had in mind the mediæval superstition of the pelican, which fed its young with its own blood. Cf. St. Thomas Aquinas,—

"Pie Pelicane, Jesu Domine,
Me immundum munda tuo sanguine."

and Clement Marot, *Ballade*, xiii.—

"De la passion de Nostre Seigneur Jesuchrist,"

where the refrain is,—

"Le Pelican qui pour les siens se tue."

This he, into whose keeping, from the cross,
The mighty charge was given." Thus she spake
Yet therefore naught the more removed her sight
From marking them: or e'er her words began,
Or when they closed. As he, who looks intent,
And strives with searching ken, how he may see
The sun in his eclipse, and, through desire
Of seeing, looseth power of sight; so I
Peered on that last resplendence, while I heard:
"Why dazzlest thou thine eyes in seeking that,
Which here abides not? Earth my body is,
In earth; and shall be, with the rest, so long,
As till our number equal the decree
Of the Most High. The two that have ascended,
In this our blessed cloister, shine alone
With the two garments. So report below."
As when, for ease of labor, or to shun
Suspected peril at a whistle's breath,
The oars, erewhile dashed frequent in the wave,
All rest: the flamy circle at that voice
So rested; and the mingling sound was still,
Which from the trinal band, soft-breathing, rose.
I turned, but ah! how trembled in my thought,
When, looking at my side again to see
Beatrice, I descried her not; although,
Not distant, on the happy coast she stood.

115. *Mighty charge* = to become a son to Mary. John xxi. 22.

122. Dante, remembering the words of Jesus concerning John, "If I will that he tarry till I come, what is that to thee?" which gave rise to the legend that John ascended to heaven with his body, looks earnestly to see that body.

124. St. John says this legend is not true; his body is still on earth.

126. *Number* of the elect. Cf. Rev. vi. 11.

127. *The two* = Jesus and the Virgin.

129. *Two garments* = soul and body. *Below* = on earth.

135. *Trinal band* = Peter, James, and John.

139. "Presso di lei, e nel mondo felice," "(although) I was near her and (I was) in the happy world."

CANTO XXVI.

ARGUMENT.

St. John examines our Poet touching Charity. Afterwards Adam tells when he was created, and placed in the terrestrial Paradise; how long he remained in that state; what was the occasion of his fall; when he was admitted into heaven; and what language he spake.

WITH dazzled eyes, whilst wondering I remained;
Forth of the beamy flame, which dazzled me,
Issued a breath, that in attention mute
Detained me; and these words it spake: "'T were well,
That, long as till thy vision, on my form
O'erspent, regain its virtue, with discourse
Thou compensate the brief delay. Say then,
Beginning, to what point thy soul aspires:
And meanwhile rest assured, that sight in thee
Is but o'erpowered a space, not wholly quenched;
Since thy fair guide and lovely, in her look
Hath potency, the like to that, which dwelt
In Ananias' hand." I answering thus:
"Be to mine eyes the remedy, or late
Or early, at her pleasure; for they were
The gates, at which she entered, and did light
Her never-dying fire. My wishes here
Are centred: in this palace is the weal,
That Alpha and Omega is, to all
The lessons love can read me." Yet again
The voice, which had dispersed my fear when dazed
With that excess, to converse urged, and spake:
"Behoves thee sift more narrowly thy terms;
And say, who levelled at this scope thy bow."
"Philosophy," said I, "hath arguments,

1. Not clear translation. The original is,—
"Mentr'io dubbiava per lo viso spento,"
"While I was fearful on account of my spent sight," *i.e.* he was dazzled and was afraid he had lost his sight.

2. *Flame* = St. John.

5. "Che hai in me consunta" = "which thou hast consumed (in looking) on me." Cary's use of the word *form* is unfortunate, since St. John has just said that his bodily form was still on the earth.

8. St. John begins to examine Dante concerning love, as Peter and James had done concerning faith and hope. His first question is, "What is the object of love?"

9. See note to line 1.

12. Beatrice can cure his blindness as Ananias cured St. Paul. Acts ix. 10.

16. His love for Beatrice came first through the eyes (*gates*).

17. *My wishes*, etc., is an obscure translation.
"Lo Ben, che fa contenta questa corte
Alfa ed Omega è di quanta Scrittura
Mi legge Amore, o lievemente o forte,"
"The Good (God) which makes this Court, (Heaven) contented, is the beginning and the end of all my love, great or small."

24. Second question, "Who directed thy love toward God?"

And this place hath authority enough,
To imprint in me such love: for, of constraint,
Good, inasmuch as we perceive the good,
Kindles our love; and in degree the more,
As it comprises more of goodness in 't.
The essence then, where such advantage is,
That each good, found without it, is naught else
But of his light the beam, must needs attract
The soul of each one, loving, who the truth
Discerns, on which this proof is built. Such truth
Learn I from him, who shows me the first love
Of all intelligential substances
Eternal: from his voice I learn, whose word
Is truth; that of himself to Moses saith,
'I will make all my good before thee pass:'
Lastly, from thee I learn, who chief proclaim'st
E'en at the outset of thy heralding,
In mortal ears the mystery of heaven."
"Through human wisdom, and the authority
Therewith agreeing," heard I answered, "keep
The choicest of thy love for God. But say,
If thou yet other cords within thee feel'st,
That draw thee towards him; so that thou report
How many are the fangs, with which his love
Is grappled to thy soul." I did not miss,
To what intent the eagle of our Lord
Had pointed his demand; yea, noted well
The avowal which he led to; and resumed:
"All grappling bonds, that knit the heart to God,
Confederate to make fast our charity.
The being of the world; and mine own being;
The death which He endured, that I should live;
And that, with all the faithful hope, as I do;
To the forementioned lively knowledge joined;
Have from the sea of ill love saved my bark,
And on the coast secured it of the right.
As for the leaves, that in the garden bloom,

26. *This place* = Heaven, whence came the Bible inspired by God.

28. The argument is as follows: The good, when it is perceived, kindles our love; God is the greatest good (*all else* = rays of his light); hence if we see the truth (that God is the supreme good), our love for him must be greater than for all else.

36. Aristotle, or Plato, who says "love is the oldest of all things" (Banquet).

38. *His* = of God.

40. Exodus xxxiii. 19.

41. "God is love; and he that dwelleth in love dwelleth in God and God in him." 1 John iv. 16.

47. St. John's third question, "What other things besides reason and revelation have drawn thee to love God?"

51. *Eagle* = here the symbol of St. John.

54. *Grappling bonds* = *morsi* = reasons, *i.e.* all the reasons for loving God: his benefits, the Creation, the life he gives, the death he suffered, the salvation he gives, — all these conspire to make me love him.

59. That God is the supreme good.

60. Turned me from false to true pleasures.

62. *Leaves* = created beings; *garden* = the world. Dante says he loves his fellow-creatures in proportion as they have received God's grace.

My love for them is great, as is the good
Dealt by the eternal hand, that tends them all."
I ended: and therewith a song most sweet
Rang through the spheres; and "Holy, holy, holy,"
Accordant with the rest, my lady sang.
And as a sleep is broken and dispersed
Through sharp encounter of the nimble light,
With the eye's spirit running forth to meet
The ray, from membrane on to membrane urged;
And the upstartled wight loathes that he sees;
So, at his sudden waking, he misdeems
Of all around him, till assurance waits
On better judgment: thus the saintly dame
Drove from before mine eyes the motes away,
With the resplendence of her own, that cast
Their brightness downward, thousand miles below.
Whence I my vision, clearer than before,
Recovered; and well nigh astounded, asked
Of a fourth light, that now with us I saw.
And Beatrice: "The first living soul,
That ever the first virtue framed, admires
Within these rays his Maker." Like the leaf,
That bows its lithe top till the blast is blown;
By its own virtue reared, then stands aloof:
So I, the whilst she said, awe-stricken bowed.
Then eagerness to speak emboldened me;
And I began: "O fruit! that wast alone
Mature, when first engendered; ancient father!
That doubly seest in every wedded bride
Thy daughter, by affinity and blood;
Devoutly as I may, I pray thee hold
Converse with me: my will thou seest: and I,
More speedily to hear thee, tell it not."
It chanceth oft some animal bewrays,
Through the sleek covering of his furry coat,
The fondness, that stirs in him, and conforms
His outside seeming to the cheer within:

66. Isaiah vi. 3, and Rev. iv. 8. The spirits rejoice over Dante's successful termination of his examination on the three theological virtues.

71. *Membranes* = coats of the eye.

72. *Loathes* = *abborre* = shrinks, turns his eyes from.

78. *Downward.* Cary here has confused *giù* (down) with *più* (more). The meaning is that Beatrice's eyes cast their brightness more than a thousand miles.

82. Adam.

89. *Fruit* = *pomo* = apple, *i.e.* Adam.

92. Daughter and daughter-in-law; because his sons and daughters intermarried.

97. In spite of Cary's note here, the words *animal coverto* do not mean *sleek covering of his furry coat.* The metaphor (not a good one) is drawn from an animal which is covered with a cloth under which its motions can be distinguished. So interpret Scartazzini and Philalethes, the latter of whom says: "Ich gestehe, dass dieser Vergleich mir stets eine der wenigen Stellen der *Divina Commedia* war, wo ich unwillkürlich ausrief: *Quandoque bonus dormitat Homerus.*"

And in like guise was Adam's spirit moved
To joyous mood, that through the covering shone,
Transparent, when to pleasure me it spake:
"No need thy will be told, which I untold
Better discern, than thou whatever thing
Thou hold'st most certain: for that will I see
In Him, who is truth's mirror; and Himself,
Parhelion unto all things, and naught else,
To Him. This wouldst thou hear: how long since, God
Placed me in that high garden, from whose bounds
She led me up this ladder, steep and long;
What pace endured my season of delight;
Whence truly sprang the wrath that banished me;
And what the language, which I spake and framed.
Not that I tasted of the tree, my son,
Was in itself the cause of that exile,
But only my transgressing of the mark
Assigned me. There, whence at thy lady's hest
The Mantuan moved him, still was I debarred
This council, till the sun had made complete,
Four thousand and three hundred rounds and twice,
His annual journey; and, through every light
In his broad pathway, saw I him return,
Thousand save seventy times, the whilst I dwelt
Upon the earth. The language I did use
Was worn away, or ever Nimrod's race
Their unaccomplishable work began.
For naught, that man inclines to, e'er was lasting;
Left by his reason free, and variable
As is the sky that sways him. That he speaks,
Is nature's prompting: whether thus, or thus,
She leaves to you, as ye do most affect it.
Ere I descended into hell's abyss,
El was the name on earth of the Chief Good,

105. Adam sees Dante's desire mirrored in the mind of God.

107. Inadequate translation. The original is, —

"Che fa di se pareglie l' altre cose,"

"which makes other things likeness or reflections of itself," *i.e.* God knows all things and can reflect this knowledge to others, but no others can do the same thing for him.

108. Adam gives expression to four questions which exist in Dante's mind: (1) How long has he (Adam) been in Heaven? (2) How long did he remain in earthly Paradise? (3) What was the cause of God's anger against man? (4) What language did he speak?

114. Adam answers the third question first. His exile from the Garden of Eden was not caused by eating the fruit, but by the sin of disobedience.

117. *There* = Limbo. This is the answer to the first question. He was 4302 years in Limbo, and 930 on Earth (Gen. v. 5).

125. Answer to the fourth question. His language had died out before the confusion of tongues caused by the building of the Tower of Babel Cf. "Hac forma locutionis locutus est Adam, hac forma locuti sunt omnes posteri ejus usque ad ædificationem turris Babel." *De Vulg. Eloq.* i. 6.

127. Languages, like all human things, die out in time.

133. "J s'appellava in terra il Sommo Bene," "On earth the Chief Good was called J," *i.e.* the first letter of Jehovah.

Whose joy enfolds me: Eli then 't was called.
And so beseemeth: for, in mortals, use
Is as the leaf upon the bough: that goes,
And other comes instead. Upon the mount
Most high above the waters, all my life,
Both innocent and guilty, did but reach
From the first hour, to that which cometh next
(As the sun changes quarter) to the sixth."

CANTO XXVII.

ARGUMENT.

St. Peter bitterly rebukes the covetousness of his successors in the apostolic see, while all the heavenly host sympathize in his indignation: they then vanish upwards. Beatrice bids Dante again cast his view below. Afterwards they are borne into the ninth heaven, of which she shows him the nature and properties; blaming the perverseness of man, who places his will on low and perishable things.

THEN "Glory to the Father, to the Son,
And to the Holy Spirit," rang aloud
Throughout all Paradise; that with the song
My spirit reeled, so passing sweet the strain.
And what I saw was equal ecstasy:
One universal smile it seemed of all things;
Joy past compare; gladness unutterable;
Imperishable life of peace and love;
Exhaustless riches, and unmeasured bliss.
Before mine eyes stood the four torches lit:
And that, which first had come, began to wax
In brightness; and, in semblance, such became,
As Jove might be, if he and Mars were birds,
And interchanged their plumes. Silence ensued,
Through the blest quire; by Him, who here appoints
Vicissitude of ministry, enjoined;
When thus I heard: "Wonder not, if my hue
Be changed; for, while I speak, these shalt thou see
And in like manner change with me. My place

134. "*El* si chiamò più," "it was then called *El*," *i.e.* the first part of Elohim.

136. "Ut silvæ foliis pronos mutantur in annos
Prima cadunt ita verborum vetus interit ætas,
Et juvenum ritu florent modo nata vigent que."
Horace, Ars. Poet., 60, 62.

10. *Four torches* = Peter, James, John, and Adam.

11. *That* = St. Peter.

13. Bold figure, used to indicate that the white light of Peter now became red through his righteous indignation at the corruption of the Church. In *Convito*, ii. 14, Dante says that Jupiter "amongst all the stars appears white as if silver," and that Mars "appears flaming in color."

16. *Ministry* = singing, dancing, speaking, keeping silent, etc.

He who usurps on earth, (my place, ay, mine,
Which in the presence of the Son of God
Is void,) the same hath made my cemetery
A common sewer of puddle and of blood:
The more below his triumph, who from hence
Malignant fell." Such color, as the sun,
At eve or morning, paints an adverse cloud,
Then saw I sprinkled over all the sky.
And as the unblemished dame, who, in herself
Secure of censure, yet at bare report
Of other's failing, shrinks with maiden fear;
So Beatrice, in her semblance, changed:
And such eclipse in heaven, methinks, was seen,
When the Most Holy suffered. Then the words
Proceeded, with voice, altered from itself
So clean, the semblance did not alter more.
"Not to this end was Christ's spouse with my blood
With that of Linus, and of Cletus, fed;
That she might serve for purchase of base gold:
But for the purchase of this happy life,
Did Sextus, Pius, and Callixtus bleed,
And Urban; they, whose doom was not without
Much weeping sealed. No purpose was of ours,
That on the right hand of our successors,
Part of the Christian people should be set,
And part upon their left; nor that the keys,
Which were vouchsafed me, should for ensign serve
Unto the banners, that do levy war
On the baptized: nor I, for sigil-mark,
Set upon sold and lying privileges:
Which makes me oft to bicker and turn red.
In shepherd's clothing, greedy wolves below
Range wide o'er all the pastures. Arm of God!

20. *He* = Boniface VIII., who, although called Pope, is not so in the sight of God. This rebuke of St. Peter is the climax of the reproaches heaped on the degenerate Church by the spirits who speak to Dante from heaven to heaven.

22. *My cemetery* = Rome, where St. Peter, according to legend, was buried. Cf. *Par.* ix. 136.

23. *Puddle* = *puzza* = corruption, stench.

24. Lucifer.

32. Cf. Matt. xxvii. 45.

35. The voice changed from gentle to wrathful, just as the *semblance* had changed from white to red.

36. *Spouse* = the Church.

37. Early bishops of Rome; the former is said to have been the first successor of St. Peter.

40. *Sextus* was bishop of Rome from 117–126 (?); Pius from 141–156; Callixtus from 217–222.

41. Successor to Callixtus; was bishop from 222–230.

42. *Weeping* refers to the persecutions and martyrdoms they suffered.

44. *Part* = Guelphs. In the next line *part* = Ghibellines.

47. Allusion, perhaps, to the war of Boniface VIII. against the Colonna family. See *Hell*, xxvii. 82 ff.

48. *Sigil-mark* = the image of St. Peter on the papal seal.

49. It is interesting to compare these words with Luther's views of indulgences.

50. *Bicker* = *disfavillo* = scatter rays of light, flash.

51. Matt. vii. 15.

Why longer sleep'st thou? Cahorsines and Gascons
Prepare to quaff our blood. O good beginning!
To what a vile conclusion must thou stoop.
But the high providence, which did defend,
Through Scipio, the world's empery for Rome,
Will not delay its succor: and thou, son,
Who through thy mortal weight shall yet again
Return below, open thy lips, nor hide
What is by me not hidden." As a flood
Of frozen vapors streams adown the air,
What time the she-goat with her skyey horn
Touches the sun; so saw I there stream wide
The vapors, who with us had lingered late,
And with glad triumph deck the ethereal cope,
Onward my sight their semblances pursued;
So far pursued, as till the space between
From its reach severed them: whereat the guide
Celestial, marking me no more intent
On upward gazing, said, "Look down, and see
What circuit thou hast compast." From the hour
When I before had cast my view beneath,
All the first region overpast I saw,
Which from the midmost to the boundary winds;
That onward, thence, from Gades, I beheld
The unwise passage of Laertes' son;
And hitherward the shore, where thou, Europa,
Madest thee a joyful burden; and yet more
Of this dim spot had seen, but that the sun,
A constellation off and more, had ta'en
His progress in the zodiac underneath.
Then by the spirit, that doth never leave
Its amorous dalliance with my lady's looks,

53. Pope John XXII. was from Cahors; Clement V., his predecessor, was a Gascon. *Hell*, xix. 86.

54. *Blood* = the life of the Church.

56. It was God who helped Scipio to defeat Hannibal.

60. In these words we have the mission of Dante's journey to Heaven, — to warn the world and lead it to repent.

62. Snowflakes.

63. *She-goat* = Capricorn, in which constellation the sun is during mid-winter; here the time meant is January.

65. *Vapors* = spirits.

66. *Deck the ethereal cope* = *l'etere adorno farsi* = the ether become adorned.

71. Cf. *Par.* xxii. 124 ff. On entering the heaven of the fixed stars, Dante had found himself in the sign of the Twins, in the meridian of Jerusalem. Now he has moved 90° to the west, and sees below him the Atlantic Ocean beyond the Strait of Gibraltar.

74. *Region* = *clima* = zone. The old geographers divided the earth from the equator to the poles into zones (*climi*). The first extended 20° above the equator, and the Twins were on the northern border of this zone, along which Dante had now moved 90° to the west.

76. *Gades* stands for Spain here.

77. Strait of Gibraltar, through which Ulysses sailed. See *Hell*, xxvi.

78. Phœnicia, whence Jupiter, in the shape of a bull, carried off Europa. Ovid, *Met.* ii. 832.

80. *Dim spot* = the earth.

81. Dante is in the Twins; next to this comes the Bull (Taurus), then Aries, in which the sun now is.

83. *The spirit* = *la mente innamorata* = the enamoured mind.

Back with redoubled ardor were mine eyes
Led unto her: and from her radiant smiles,
Whenas I turned me, pleasure so divine
Did lighten on me, that whatever bait
Or art or nature in the human flesh,
Or in its limited resemblance, can combine
Through greedy eyes to take the soul withal,
Were, to her beauty, nothing. Its boon influence
From the fair nest of Leda rapt me forth,
And wafted on into the swiftest heaven.
What place for entrance Beatrice chose,
I may not say, so uniform was all,
Liveliest and loftiest. She my secret wish
Divined; and, with such gladness, that God's love
Seemed from her visage shining, thus began:
"Here is the goal, whence motion on his race
Starts: motionless the centre, and the rest
All moved around. Except the soul divine,
Place in this heaven is none; the soul divine,
Wherein the love, which ruleth o'er its orb,
Is kindled, and the virtue, that it sheds:
One circle, light and love, enclasping it,
As this doth clasp the others; and to Him,
Who draws the bound, its limit only known.
Measured itself by none, it doth divide
Motion to all, counted unto them forth,
As by the fifth or half ye count forth ten.
The vase, wherein time's roots are plunged, thou seest;
Look elsewhere for the leaves. O mortal lust!
That canst not lift thy head above the waves
Which whelm and sink thee down. The will in man
Bears goodly blossoms; but its ruddy promise

93. Castor and Pollux were twin sons of Leda and Jupiter.

94. The Primum Mobile.

97. *Wish* to know the properties or nature of the heavens.

100. The Primum Mobile is the swiftest heaven, that which contains all the others, and gives motion to them, causing them to revolve around the earth (*centre*), which is motionless.

102. *Except the soul*, etc. is not clear. The original is, —

"E questo cielo non ha altro dove
Che la mente divina."

"And this heaven has no place (locality) except the divine mind." *I.e.* each heaven is contained in the heaven above it. The Primum Mobile, being the highest heaven, is contained only in the Empyrean, which stretches out to infinity, and is filled with God's light and love.

106. The Empyrean.

109. God is the source of motion to all the spheres, but is uninfluenced by outside things himself.

111. As 2 and 5 (fifth and half) are contained in 10, so all things are contained in God.

112. *Vase* = the Primum Mobile, which begins (is *root* of) the revolutions of the heavens, by means of which time is told.

113. *Elsewhere* = in the other heavens. *Leaves* = the motions visible to us. The Primum Mobile, the *root* of these motions, is not visible to us.

O mortal lust! Exclamation of pity for men who, in spite of the celestial things above them, run after merely transient things.

116. *Ruddy promise*, in the original = *le susine vere* = true pears.

Is, by the dripping of perpetual rain,
Made mere abortion: faith and innocence
Are met with but in babes; each taking leave,
Ere cheeks with down are sprinkled: he, that fasts
While yet a stammerer, with his tongue let loose
Gluts every food alike in every moon:
One, yet a babbler, loves and listens to
His mother; but no sooner hath free use
Of speech, than he doth wish her in her grave.
So suddenly doth the fair child of him,
Whose welcome is the morn and eve his parting,
To negro blackness change her virgin white.
"Thou, to abate thy wonder, note, that none
Bears rule in earth; and its frail family
Are therefore wanderers. Yet before the date,
When, through the hundredth in his reckoning dropt,
Pale January must be shoved aside
From winter's calendar, these heavenly spheres
Shall roar so loud, that fortune shall be fain
To turn the poop, where she hath now the prow;
So that the fleet run onward: and true fruit,
Expected long, shall crown at last the bloom."

CANTO XXVIII.

ARGUMENT.

Still in the ninth heaven, our Poet is permitted to behold the Divine Essence; and then sees, in three hierarchies, the nine choirs of angels. Beatrice clears some difficulties which occur to him on this occasion.

So she, who doth imparadise my soul,
Had drawn the veil from off our present life,
And bared the truth of poor mortality:
When lo! as one who, in a mirror, spies

118. *Abortion* = *bozzacchioni* = pears bitten by insects, and thus spoiled.

120. Ere they grow up.

122. At every season of the year, whether it is in Lent or not.

126. The Church, daughter of the spiritual Sun.

128. The original is,—

"Si fa la pelle bianca, nera,
Nel primo aspetto,"

"The white skin is made black in the first sight," *i.e.* the early purity of the Church has become corrupt in the sight of God.

130. Since the papal seat is really empty in the sight of God (see line 32), and Italy is without her emperor (hence *none bears rule*), the evil condition of Church and State ought not to cause wonder.

132. Allusion to the error in Cæsar's calendar of eleven minutes in a year (corrected by Gregory XIII.), which, in the course of time, would have made January fall in spring.

135. Beatrice prophesies that all these evils shall be changed before long.

2. Referring to the rebuke of the corruption in the world, given by Beatrice at the end of last Canto.

The shining of a flambeau at his back,
Lit sudden ere he deem of its approach,
And turneth to resolve him, if the glass
Have told him true, and sees the record faithful
As note is to its metre; even thus,
I well remember, did befall to me,
Looking upon the beauteous eyes, whence love
Had made the leash to take me. As I turned:
And that which none, who in that volume looks,
Can miss of, in itself apparent, struck
My view; a point I saw, that darted light
So sharp, no lid, unclosing, may bear up
Against its keenness. The least star we ken
From hence, had seemed a moon; set by its side,
As star by side of star. And so far off,
Perchance, as is the halo from the light
Which paints it, when most dense the vapor spreads;
There wheeled about the point a circle of fire,
More rapid than the motion which surrounds,
Speediest, the world. Another this enringed;
And that a third; the third a fourth, and that
A fifth encompassed; which a sixth next bound;
And over this, a seventh, following, reached
Circumference so ample, that its bow,
Within the span of Juno's messenger,
Had scarce been held entire. Beyond the seventh,
Ensued yet other two. And every one,
As more in number distant from the first,
Was tardier in motion: and that glowed
With flame most pure, that to the sparkle of truth,
Was nearest; as partaking most, methinks,
Of its reality. The guide beloved
Saw me in anxious thought suspense, and spake:
"Heaven, and all nature, hangs upon that point.

9. As the words of a song follow the air. Dante sees reflected in the eyes of Beatrice a brilliant point of light, and turns to see what it is. This point is God. Allegorically, Beatrice represents Divine Wisdom, or Theology, and the contemplative spirit first sees God's glory reflected in her, before seeing it in actuality.

12. Obscure in the translation. The original is, —

"E com' io mi rivolsi, e furon tocchi
Li miei da ciò che pare in quel volume,
Quandunque nel suo giro ben s' adocchi,"

"And as I turned and my eyes were struck by that (light) which appears in that heaven (*volume* = the Empyrean), whenever one gazes well (keenly) into its circling."

17. By means of the infinitesimal size of the point of light, Dante endeavors to render the incorporeal nature of God; this point so small nevertheless fills infinity with light.

20. As the Sun and Moon are surrounded by halos, so around this point of light revolve the Seraphim, and about these latter the rest of the nine orders of the celestial hierarchy, those nearest the point moving most swiftly.

22. *Circle of fire* = the Seraphim.

23. The Primum Mobile.

25. The Cherubim, Thrones, Dominations, Virtues, Powers.

27. *Seventh* = Principalities, whose circumference is larger than that of the rainbow.

31. *Yet other two* = *l'ottavo e il nono* = the eighth and the ninth = Archangels and Angels.

38. ἐκ τοιαύτης ἄρα ἀρχῆς ἤρτηται ὁ οὐρανὸς

The circle thereto most conjoined observe;
And know, that by intenser love its course
Is, to this swiftness, winged." To whom I thus:
"It were enough; nor should I further seek,
Had I but witnessed order, in the world
Appointed, such as in these wheels is seen.
But in the sensible world such difference is,
That in each round shows more divinity,
As each is wider from the centre. Hence,
If in this wondrous and angelic temple,
That hath, for confine, only light and love,
My wish may have completion, I must know,
Wherefore such disagreement is between
The exemplar and its copy: for myself,
Contemplating, I fail to pierce the cause."
"It is no marvel, if thy fingers foiled
Do leave the knot untied: so hard 't is grown
For want of tenting." Thus she said: "But take,"
She added, "if thou wish thy cure, my words,
And entertain them subtly. Every orb,
Corporeal, doth proportion its extent
Unto the virtue through its parts diffused.
The greater blessedness preserves the more.
The greater is the body (if all parts
Share equally) the more is to preserve.
Therefore the circle, whose swift course enwheels
The universal frame, answers to that
Which is supreme in knowledge and in love.
Thus by the virtue, not the seeming breadth
Of substance, measuring, thou shalt see the heavens,
Each to the intelligence that ruleth it,
Greater to more, and smaller unto less,

καὶ ἡ φύσις. "From that beginning depend heaven and nature." *Aristot. Metaph.* xii. 7.

39. *The circle* = that of the Seraphim.

40. The motion of the different circles depends on the intensity of their love toward God.

41. Dante says he cannot understand why here in heaven the smallest circle, that nearest the point of light, has swiftest motion; while the contrary is true of the nine spheres, of which the Primum Mobile, farthest from the centre, is yet the swiftest.

46. *Divinity* = swiftness.

47. *Centre* = earth.

48. Heaven.

52. *Exemplar* = the revolution of the nine orders of angels about God. *Copy* = that of the nine heavens about the earth.

55. No one has yet tried to solve this problem; no wonder, then, that Dante finds it hard.

58. *Every orb* = the nine heavens. These are more or less ample, according to the virtue they receive from God (which virtue they transmit to the heavens below them). Hence the larger the heaven, the more virtue is in it; and hence the Primum Mobile, which is the largest and contains most virtue, corresponds to the Seraphim, who, being nearest to God, receive most of his virtue. In similar manner, the Cherubim corresponds to the Heaven of Fixed Stars, the Thrones to Saturn, etc.

64. Primum Mobile.

65. *That* = the Seraphim.

67. The true measure, both of angelic orders and heavens, is the amount of divine virtue in them, not their size.

69. The heavens are moved by the different orders of angels (*intelligence*). Cf. *Convito*, ii. 6.

Suited in strict and wondrous harmony."
As when the north blows from his milder cheek
A blast, that scours the sky, forthwith our air,
Cleared of the rack that hung on it before,
Glitters; and, with his beauties all unveiled,
The firmament looks forth serene, and smiles:
Such was my cheer, when Beatrice drove
With clear reply the shadows back, and truth
Was manifested, as a star in heaven.
And when the words were ended, not unlike
To iron in the furnace, every cirque,
Ebullient, shot forth scintillating fires:
And every sparkle shivering to new blaze,
In number did outmillion the account
Reduplicate upon the chequered board.
Then heard I echoing on, from choir to choir,
"Hosanna," to the fixed point, that holds,
And shall forever hold them to their place,
From everlasting, irremovable.
Musing awhile I stood: and she, who saw
My inward meditations, thus began:
"In the first circles, they, whom thou beholdest,
Are seraphim and cherubim. Thus swift
Follow their hoops, in likeness to the point,
Near as they can, approaching; and they can
The more, the loftier their vision. Those
That round them fleet, gazing at the Godhead next,
Are thrones; in whom the first trine ends. And all
Are blessed, even as their sight descends
Deeper into the truth, wherein rest is
For every mind. Thus happiness hath root
In seeing, not in loving, which of sight
Is aftergrowth. And of the seeing such
The meed, as unto each, in due degree,
Grace and good-will their measure have assigned.
The other trine, that with still opening buds
In this eternal springtide blossom fair,
Fearless of bruising from the nightly ram,
Breathe up in warbled melodies threefold
Hosannas, blending ever; from the three,

72. By means of this beautiful figure, Dante says Beatrice has cleared his mind from all doubts.

81. *Cirque* = circle.

85. Allusion to the story of the inventor of chess, who, when the King of Persia asked what reward he desired, answered, a grain of wheat for the first square of the chessboard, double that number for the second, and so on for the rest of the squares. This gives the number 18,446,744 073,709,551,615. The meaning here is that the number of angels is infinite.

95. *They can* = their power to approach God is in proportion to their power to understand him.

108. In the spring the sun is in Aries (Ram), and hence the latter is not seen at night. In autumn, however, the sun is in Libra, and Aries, 180° distant, rises on the horizon after sunset. The meaning here is that spring is eternal.

Transmitted, hierarchy of gods, for aye
Rejoicing; dominations first; next them,
Virtues; and powers the third; the next to whom
Are princedoms and archangels, with glad round
To tread their festal ring; and last, the band
Angelical, disporting in their sphere.
All, as they circle in their orders, look
Aloft; and, downward, with such sway prevail,
That all with mutual impulse tend to God.
These once a mortal view beheld. Desire,
In Dionysius, so intensely wrought,
That he, as I have done, ranged them; and named
Their orders, marshalled in his thought. From him,
Dissentient, one refused his sacred read.
But soon as in this heaven his doubting eyes
Were opened, Gregory at his error smiled.
Nor marvel, that a denizen of earth
Should scan such secret truth; for he had learnt
Both this and much beside of these our orbs,
From an eye-witness to heaven's mysteries."

CANTO XXIX.

ARGUMENT.

Beatrice beholds, in the mirror of divine truth, some doubts which had entered the mind of Dante. These she resolves; and then digresses into a vehement reprehension of certain theologians and preachers in those days, whose ignorance or avarice induced them to substitute their own inventions for the pure word of the Gospel.

No longer, than what time Latona's twins
Covered of Libra and the fleecy star,
Together both, girding the horizon hang;
In even balance, from the zenith poised;
Till from that verge, each, changing hemisphere,
Part the nice level; e'en so brief a space
Did Beatrice's silence hold. A smile

117. The angels look up to the point of divine light, and also down to the orders below them. In the former case they aspire toward God, in the latter they draw those below toward him, so that all tend toward the point.

121. Dionysius and Gregory the Great both wrote concerning the celestial hierarchy. Dante says the latter is wrong and the former right, because he learned it from St. Paul *eye-witness*). Cf. 2 Cor. xii. 2.

1. Beatrice stopped speaking, and was silent for a brief moment, described by Dante as lasting only so long as the sun and moon (*Latona's twins*), being in opposite signs of the zodiac (*Libra* and *Aries*), and so having the same horizon, hang poised, as it were, in the hand of the zenith.

2. *Fleecy star* = *Montone* = Ram = Aries.

5. *Verge* = *orizzonte* = horizon.

6. *Part the nice level* = *si dilibra* = break their equilibrium.

Sat painted on her cheek; and her fixed gaze
Bent on the point, at which my vision failed:
When thus, her words resuming, she began:
"I speak, nor what thou wouldst inquire, demand;
For I have marked it, where all time and place
Are present. Not for increase to himself
Of good, which may not be increased, but forth
To manifest his glory by its beams;
Inhabiting his own eternity,
Beyond time's limit or what bound soe'er
To circumscribe his being; as he willed,
Into new natures, like unto himself,
Eternal love unfolded: nor before,
As if in dull inaction, torpid, lay,
For, not in process of before or aft,
Upon these waters moved the Spirit of God.
Simple and mixed, both form and substance, forth
To perfect being started, like three darts
Shot from a bow three-corded. And as ray
In crystal, glass, and amber, shines entire,
E'en at the moment of its issuing; thus
Did, from the eternal Sovran, beam entire
His threefold operation, at one act
Produced coeval. Yet, in order, each
Created his due station knew: those highest,
Who pure intelligence were made; mere power,
The lowest; in the midst, bound with strict league,
Intelligence and power, unsevered bond.

9. *Point* = God.

11. Dante's desire to know how the universe was created is known to Beatrice without his telling her, for she has seen it in the mind of God.

13. The meaning here is, that God did not, to give himself pleasure, create the universe; but this latter is an emanation of his eternal love and goodness.

17. Time and space begin only with the creation.

19. *New natures* = *nuovi amori* = new loves, *i.e.* the different kinds of created things.

20. Nor can we say that before the creation God was inactive, for since time only began then, there can be no such things as before or after.

23. "And the spirit of God moved upon the face of the waters." Gen. i. 2.

24. "Forma e materia congiunte e purette."

In this line Dante gives concisely the different kinds of creation: (1) Pure form = angels; (2) pure matter = the material substance of natural phenomena; (3) mixed form and matter = man. These were all created at the same time.

26. The *bow three-corded* = the three persons of the Divinity, Father, Son, and Holy Spirit. Dante always refers to them as all being present in the act of creation. See *Hell*, iii. 5, 6.

And as ray, etc. As one cannot distinguish the moment when a ray of light enters glass, etc., from the moment it issues therefrom, so no distinction of time can be made in the creation of angels, nature, and man.

31. At the instant of their creation they had their various stations and functions assigned them.

32. *Those highest* = the angels, in the Empyrean.

33. *Mere power* = *pura potenzia* = passive matter, subject to the influence of the heavens.

34. *Lowest* = on earth, below the moon.

In the midst = between the Empyrean and the earth.

35. The heavens, both passive and active, moved by the angels (intelligences) and themselves exerting influence. Cf. *Par.* ii. 120 ff

Long tract of ages by the angels past,
Ere the creating of another world,
Described on Jerome's pages thou hast seen.
But that what I disclose to thee is true;
Those penmen, whom the Holy Spirit moved
In many a passage of their sacred book,
Attest; as thou by diligent search shalt find:
And reason, in some sort, discerns the same,
Who scarce would grant the heavenly ministers,
Of their perfection void, so long a space.
Thus when and where these spirits of love were made,
Thou know'st, and how: and, knowing, hast allayed
Thy thirst, which from the triple question rose.
Ere one had reckoned twenty, e'en so soon,
Part of the angels fell: and, in their fall,
Confusion to your elements ensued.
The others kept their station: and this task,
Whereon thou look'st, began, with such delight,
That they surcease not ever, day nor night,
Their circling. Of that fatal lapse the cause
Was the curst pride of him, whom thou hast seen
Pent with the world's incumbrance. Those, whom here
Thou seest, were lowly to confess themselves
Of his free bounty, who had made them apt
For ministries so high: therefore their views
Were, by enlightening grace and their own merit,
Exalted; so that in their will confirmed
They stand, nor fear to fall. For do not doubt,
But to receive the grace, which Heaven vouchsafes,
Is meritorious, even as the soul
With prompt affection welcometh the guest.
Now, without further help, if with good heed
My words thy mind have treasured, thou henceforth
This consistory round about mayst scan,

36. St. Jerome had said that the angels were created long before the universe. Beatrice says this is not true, as is proved by many passages of the Bible, *i.e.* Ecclesiasticus xviii. 1, and Gen. i. 1.

40. "But holy men of God spake as they were moved by the Holy Ghost." 2 Peter i. 21.

43. As elsewhere, Dante says here that reason and revelation both show us the truth. The function of the angels is to revolve the heavens; hence it is not reasonable to suppose the former to be created without their *perfection*, *i.e.* the function of revolving the heavens.

48. *Triple question* = when, where, and how the angels had been created.

49. Beatrice tells of the rebellion of Lucifer and his followers, which took place almost immediately after the creation, in the time necessary to count twenty. Cf. *Convito*, ii. 6.

51. "Turbò il suggetto dei vostri elementi," "Disturbed the (earth which is) subject to the elements."

52. *Task* = to revolve about the divine point.

55. *Lapse* = revolt.

56. Lucifer.

57. "Da tutti i pesi del mondo costretto," "Constrained by all the weights of the world," *i.e.* in the centre of the earth, which is the centre of gravity. Cf. *Hell*, xxxiv. 105.

58. The cause of Lucifer's fall was pride; the chief virtue of the faithful angels is humility before God.

And gaze thy fill. But, since thou hast on earth
Heard vain disputers, reasoners in the schools,
Canvass the angelic nature, and dispute
Its powers of apprehension, memory, choice;
Therefore, 't is well thou take from me the truth,
Pure and without disguise; which they below,
Equivocating, darken and perplex.
"Know thou, that, from the first, these substances,
Rejoicing in the countenance of God,
Have held unceasingly their view, intent
Upon the glorious vision, from the which
Naught absent is nor hid: where then no change
Of newness, with succession, interrupts,
Remembrance, there, needs none to gather up
Divided thought and images remote.
"So that men, thus at variance with the truth,
Dream, though their eyes be open; reckless some
Of error; others well aware they err,
To whom more guilt and shame are justly due.
Each the known track of sage philosophy
Deserts, and has a by-way of his own:
So much the restless eagerness to shine,
And love of singularity, prevail.
Yet this, offensive as it is, provokes
Heaven's anger less, than when the book of God
Is forced to yield to man's authority,
Or from its straightness warped: no reckoning made
What blood the sowing of it in the world
Has cost; what favor for himself he wins,
Who meekly clings to it. The aim of all
Is how to shine: e'en they, whose office is
To preach the gospel, let the gospel sleep,
And pass their own inventions off instead.
One tells, how at Christ's suffering the wan moon
Bent back her steps, and shadowed o'er the sun

70. Men taught that the angels had understanding, will, and memory. Beatrice says this is false, for as the angels gaze and have always gazed into the mirror of God's mind, they see all things past, present, and future, and hence have no need of memory.

87. This false teaching is done by two classes of men: those who believe their errors to be the truth, and those who do not believe what they teach. The latter are most guilty and reprehensible.

89. Beatrice takes occasion to rebuke the vanity of preachers and theologians, who, led by love of applause, and eager to appear brilliant and ingenious, "wrest the Scriptures" to their own uses. Many sensational preachers of our own day might ponder on these words with profit.

96. They forget the sacredness of the Bible spread abroad through the world by the blood of the martyrs.

103. To illustrate this vain ingenuity of exegesis, Beatrice brings up the passage, Matt. xxvii. 45: "Now from the sixth hour there was darkness over all the land unto the ninth hour." One interpreter says the moon moved back on her path in order to interpose herself between the sun and earth; another says the light darkened of itself. Beatrice takes sides with neither of these, but says that all such efforts are vain and useless: it is sufficient to know the fact stated by Scripture.

With intervenient disk, as she withdrew:
Another, how the light shrouded itself
Within its tabernacle, and left dark
The Spaniard, and the Indian, with the Jew.
Such fables Florence in her pulpit hears,
Bandied about more frequent, than the names
Of Bindi and of Lapi in her streets.
The sheep, meanwhile, poor witless ones, return
From pasture, fed with wind: and what avails
For their excuse, they do not see their harm?
Christ said not to his first conventicle,
'Go forth and preach impostures to the world,'
But gave them truth to build on; and the sound
Was mighty on their lips: nor needed they,
Beside the Gospel, other spear or shield,
To aid them in their warfare for the faith.
The preacher now provides himself with store
Of jests and gibes; and, so there be no lack
Of laughter, while he vents them, his big cowl
Distends, and he has won the meed he sought:
Could but the vulgar catch a glimpse the while
Of that dark bird which nestles in his hood,
They scarce would wait to hear the blessing said,
Which now the dotards hold in such esteem,
That every counterfeit, who spreads abroad
The hands of holy promise, finds a throng
Of credulous fools beneath. Saint Anthony
Fattens with this his swine, and others worse
Than swine, who diet at his lazy board,
Paying with unstamped metal for their fare.
"But (for we far have wandered) let us seek
The forward path again; so as the way

108. Spain is 90° west of Jerusalem (according to Dante) and the Ganges 90° east. The names of the inhabitants of these places are used to indicate the different parts of the world.

111. Names then very common in Florence. *Bindi* = diminutive of *Ildebrando*, and *Lapi* of *Jacopo*. Cf. Ger. *Heinz und Kunz*.

112. So Milton, *Lycidas*, —

"The hungry sheep look up and are not fed,
But swoln with wind and the rank mist they draw,
Rot inwardly."

114. Ignorance is no excuse for sin.

115. *Conventicle* = the apostles.

123. *Cowl distends* = he is puffed up.

126. *Bird* = Satan. *Hood* is not quite accurate for *becchetto* = point of the hood.

127. Not a correct translation. The original, —

"Vederebbe
La perdonanza di che si confida,"

"Would see what kind of pardon (indulgences) they trust in," *i.e.* would see how useless such pardon was, being suggested by the devil and not God.

129. Rebukes folly of buying indulgences, — a folly so universal that even false priests can enrich themselves.

131. An Egyptian hermit (251–356); not to be confused with St. Anthony of Padua. Used here for priest in general.

132. They not only feed their own bodies well, but feed also their concubines, illegitimate children, etc.

134. False indulgences.

135. All the preceding has been a digression. Beatrice now returns to the subject of angels and says their number is countless.

Be shortened with the time. No mortal tongue,
Nor thought of man, hath ever reached so far,
That of these natures he might count the tribes.
What Daniel of their thousands hath revealed,
With finite number, infinite conceals.
The fountain, at whose source these drink their beams,
With light supplies them in as many modes,
As there are splendors that it shines on: each
According to the virtue it conceives,
Differing in love and sweet affection.
Look then how lofty and how huge in breadth
The eternal might, which, broken and dispersed
Over such countless mirrors, yet remains
Whole in itself and one, as at the first."

CANTO XXX.

ARGUMENT.

Dante is taken up with Beatrice into the Empyrean; and there having his sight strengthened by her aid, and by the virtue derived from looking on the river of light, he sees the triumph of the angels and of the souls of the Blessed.

NOON'S fervid hour perchance six thousand miles
From hence is distant; and the shadowy cone
Almost to level on our earth declines;
When, from the midmost of this blue abyss,
By turns some star is to our vision lost.
And straightway as the handmaid of the sun
Puts forth her radiant brow, all, light by light,
Fade; and the spangled firmament shuts in,
E'en to the loveliest of the glittering throng.
Thus vanished gradually from my sight
The triumph, which plays ever round the point,
That overcame me, seeming (for it did)
Engirt by that it girdeth. Wherefore love,
With loss of other object, forced me bend
Mine eyes on Beatrice once again.

140. "Thousand thousands ministered unto him, and ten thousand times ten thousand stood before him." Daniel vii. 10.

143. God fills them in different degrees with his glory, according to their order.

1. To describe the gradual fading away of the celestial orders, Dante describes the fading of the stars at sunrise. In any place on the earth when the dawn is about to break, it must be noon six thousand miles off (approximately), and the shadow cast by the rising sun is almost level.

6. *Handmaid* = dawn.

11. *Triumph* = the celestial hierarchy.

13. The point which seemed included by the angels really surrounds them. God is at once the centre and the circumference of the universe.

If all, that hitherto is told of her,
Were in one praise concluded, 't were too weak
To furnish out this turn. Mine eyes did look
On beauty, such, as I believe in sooth,
Not merely to exceed our human; but,
That save its Maker, none can to the full
Enjoy it. At this point o'erpowered I fail;
Unequal to my theme; as never bard
Of buskin or of sock hath failed before.
For as the sun doth to the feeblest sight,
E'en so remembrance of that witching smile
Hath dispossest my spirit of itself.
Not from that day, when on this earth I first
Beheld her charms, up to that view of them,
Have I with song applausive ever ceased
To follow; but now follow them no more;
My course here bounded, as each artist's is,
When it doth touch the limit of his skill.
She (such as I bequeath her to the bruit
Of louder trump than mine, which hasteneth on
Urging its arduous matter to the close)
Her words resumed, in gesture and in voice
Resembling one accustomed to command:
"Forth from the last corporeal are we come
Into the heaven, that is unbodied light;
Light intellectual, replete with love;
Love of true happiness, replete with joy;
Joy, that transcends all sweetness of delight.
Here shalt thou look on either mighty host
Of Paradise; and one in that array,
Which in the final judgment thou shalt see."
As when the lightning, in a sudden spleen
Unfolded, dashes from the blinding eyes
The visive spirits, dazzled and bedimmed;
So, round about me, fulminating streams
Of living radiance played, and left me swathed

20. This supreme increase of beauty indicates Dante's ascent to the Empyrean.

24. A rhetorical translation of the simple original, —

"Soprato fosse comico o tragedo,"

"Both tragic and comic poets would have been overcome," *i.e.* would be unequal to the task of discussing this theme.

28. Cf. *New Life*, § 1.

30. Dante has sung the praises of Beatrice in the *New Life*, in *Par.* xiv. 74; xviii. 8 ff.; xxiii. 22, etc.

34. *Bruit* = *bando* = heralding; here = the sound of the Poet's trumpet.

35. *Trump* = song of the *Divine Comedy*, which is now drawing to a close.

39. *Last corporeal* = *maggior corpo* = the greatest body, *i.e.* the Primum Mobile, which is the outermost limit of the material universe. The Empyrean, being purely spiritual, has neither space nor time, but only light and love.

44. The angels and the Blessed.

45. *One* = the Blessed, appearing as in the body with which, however, they shall actually be clothed only after the Last Judgment.

47. *Spleen* = *lampo* = flash of lightning.

50. He is now in the Empyrean, the heaven of light.

And veiled in dense impenetrable blaze.
"Such weal is in the love, that stills this heaven;
For its own flame the torch thus fitting ever."
No sooner to my listening ear had come
The brief assurance, than I understood
New virtue into me infused, and sight
Kindled afresh, with vigor to sustain
Excess of light however pure. I looked;
And, in the likeness of a river, saw
Light flowing, from whose amber-seeming waves
Flashed up effulgence, as they glided on
'Twixt banks, on either side, painted with spring,
Incredible how fair: and, from the tide,
There ever and anon, outstarting, flew
Sparkles instinct with life; and in the flowers
Did set them, like to rubies chased in gold:
Then, as if drunk with odors, plunged again
Into the wondrous flood; from which, as one
Re-entered, still another rose. "The thirst
Of knowledge high, whereby thou art inflamed,
To search the meaning of what here thou seest,
The more it warms thee, pleases me the more.
But first behoves thee of this water drink,
Or e'er that longing be allayed." So spake
The day-star of mine eyes: then thus subjoined:
"This stream; and these, forth issuing from its gulf,
And diving back, a living topaz each;
With all this laughter on its bloomy shores;
Are but a preface, shadowy of the truth
They emblem: not that, in themselves, the things
Are crude; but on thy part is the defect,
For that thy views not yet aspire so high."
Never did babe that had outslept his wont,
Rush, with such eager straining, to the milk,
As I toward the water; bending me,
To make the better mirrors of mine eyes
In the refining wave: and as the eaves
Of mine eyelids did drink of it, forthwith

53. Beatrice speaks and says that God, who fills the Empyrean with light and love, prepares the soul (*torch*) entering it to receive the vision of his glory.

60. In this magnificent passage Dante describes the glory of God as a river of light with flowery banks. Later it changes to a round lake, surrounded by the seats of the Blessed in the shape of a rose. Cf. "And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb." Rev. xxii. 1.

"Underneath a bright sea flowed
Of jasper or of liquid pearl."
Milton, P. L. iii. 518.

78. *Topaz* = the sparkles (in line 66) = the angels.

79. *Laughter* = *rider dell' erbe* = smiling of the flowers, *i.e.* of the souls of the Blessed.

82. Dante's sight is not strong enough to see the angels and the Blessed (sparkles and flowers) in their true shape. This he does later (line 95).

Seemed it unto me turned from length to round.
Then as a troop of maskers, when they put
Their vizors off, look other than before;
The counterfeited semblance thrown aside:
So into greater jubilee were changed
Those flowers and sparkles; and distinct I saw,
Before me, either court of heaven displayed.
O prime enlightener! thou who gavest me strength
On the high triumph of thy realm to gaze;
Grant virtue now to utter what I kenned.
There is in heaven a light, whose goodly shine
Makes the Creator visible to all
Created, that in seeing him alone
Have peace; and in a circle spreads so far,
That the circumference were to loose a zone
To girdle in the sun. All is one beam,
Reflected from the summit of the first,
That moves, which being hence and vigor takes.
And as some cliff, that from the bottom eyes
His image mirrored in the crystal flood,
As if to admire his brave apparelling
Of verdure and of flowers; so, round about,
Eying the light, no more than million thrones,
Stood, eminent, whatever from our earth
Has to the skies returned. How wide the leaves,
Extended to their utmost, of this rose,
Whose lowest step embosoms such a space
Of ample radiance! Yet, nor amplitude
Nor height impeded, but my view with ease
Took in the full dimensions of that joy.
Near or remote, what there avails, where God
Immediate rules, and Nature, awed, suspends
Her sway? Into the yellow of the rose
Perennial, which, in bright expansiveness,
Lays forth its gradual blooming, redolent
Of praises to the never-wintering sun,
As one, who fain would speak yet holds his peace,
Beatrice led me; and, "Behold," she said,
"This fair assemblage; stoles of snowy white,
How numberless. The city, where we dwell,

96. See line 44.

97. *O prime enlightener* = *O isplendor di Dio* = O splendor of God!

100. The Lake of Light around which the Blessed are seated, — so numerous that the lowest row is larger than the circumference of the sun.

108. "A lake,
That to the fringed bank with myrtle crowned
Her crystal mirror holds."
Milton, P. L. iv. 261.

112. *Thrones* = seats.

113. The souls of the saved.

120. There is no space in the Empyrean.

122. *Yellow* = the circular lake of light, which is like the yellow heart of the rose.

125. In Heaven eternal spring abides.

Behold how vast; and these our seats so thronged,
Few now are wanting here. In that proud stall,
On which, the crown, already o'er its state
Suspended, holds thine eyes — or e'er thyself
Mayst at the wedding sup, — shall rest the soul
Of the great Harry, he who, by the world
Augustus hailed, to Italy must come,
Before her day be ripe. But ye are sick,
And in your tetchy wantonness as blind,
As is the bantling, that of hunger dies,
And drives away the nurse. Nor may it be,
That he, who in the sacred forum sways,
Openly or in secret, shall with him
Accordant walk: whom God will not endure
I' the holy office long; but thrust him down
To Simon Magus, where Alagna's priest
Will sink beneath him: such will be his meed."

CANTO XXXI.

ARGUMENT.

The Poet expatiates further on the glorious vision described in the last Canto. On looking round for Beatrice, he finds that she has left him, and that an old man is at his side. This proves to be St. Bernard, who shows him that Beatrice has returned to her throne, and then points out to him the blessedness of the Virgin Mother.

In fashion, as a snow white rose, lay then
Before my view the saintly multitude,
Which in his own blood Christ espoused. Meanwhile,
That other host, that soar aloft to gaze
And celebrate his glory, whom they love,
Hovered around; and, like a troop of bees,
Amid the vernal sweets alighting now,
Now, clustering, where their fragrant labor glows,

131. *Few now*, etc., indicates the common belief in the Middle Ages that the end of the world was near at hand.

132. Dante sees an empty seat above which is suspended an imperial crown. Beatrice says this is destined for Henry VII. (died 1313), who came to Italy to redress wrongs. He failed because Italy was not prepared for her restoration. Beatrice rebukes the blind avarice and foolishness of the Italians who refused help when offered.

142. Clement V., then Pope, opposed Henry's efforts. Beatrice prophesies his death (in 1314).

145. *Where* = third pit of Malebolgia. *Hell*, xix. *Alagna's priest* = Boniface VIII.

2. The Blessed saved through the blood of Christ.

4. The angels.

7. This whole line represents only a single word in the original, — *s' infiora* = in flower themselves. Cf. Virgil, —

"Ac velut in pratis ubi apes æstate serena
Floribus insidunt." *Æn.* vi. 707.

Flew downward to the mighty flower, or rose
From the redundant petals, streaming back
Unto the steadfast dwelling of their joy.
Faces had they of flame, and wings of gold:
The rest was whiter than the driven snow;
And, as they flitted down into the flower,
From range to range, fanning their plumy loins,
Whispered the peace and ardor, which they won
From that soft winnowing. Shadow none, the vast
Interposition of such numerous light
Cast, from above, upon the flower, or view
Obstructed aught. For, through the universe,
Wherever merited, celestial light
Glides freely, and no obstacle prevents.
All there, who reign in safety and in bliss,
Ages long past or new, on one sole mark
Their love and vision fixed. O trinal beam
Of individual star, that charm'st them thus!
Vouchsafe one glance to gild our storm below.
If the grim brood, from Arctic shores that roamed,
(Where Helice forever, as she wheels,
Sparkles a mother's fondness on her son,)
Stood in mute wonder 'mid the works of Rome,
When to their view the Lateran arose
In greatness more than earthly; I, who then
From human to divine had past, from time
Unto eternity, and out of Florence
To justice and to truth, how might I choose
But marvel too? 'Twixt gladness and amaze,
In sooth no will had I to utter aught,
Or hear. And, as a pilgrim, when he rests
Within the temple of his vow looks round
In breathless awe, and hopes some time to tell
Of all its goodly state; e'en so mine eyes
Coursed up and down along the living light,

15. *From range to range* = *di banco in banco* = from seat to seat.

16. The angels draw from the vision of God new love and joy, which they communicate to the Blessed by settling down among them and fluttering their wings, like a butterfly on the petals of a flower.

24. *Ages long past or new* =

"Frequente in gente antica ed in novella,"
"(heaven) numerous in people of the Old and of the New (Testament)."

25. *Trinal beam* = God, one and triune.

27. To guide us through the vicissitudes of earthly life.

28. *Grim brood* = *barbari* = barbarians (from the north).

29. *Helice* = Callisto, changed by Jupiter into the constellation of the Great Bear.

30. *Son* = Arcas, progenitor of the Arcadians. After his death he was changed into the constellation Boötes, containing the bright star Arcturus.

35. In this use of Florence as a synonym of all that was false and corrupt, the Poet gives a savage thrust at his native city.

41. "While here I stand, not only with the sense
Of present pleasures, but with pleasing thoughts
That in this moment there is life and food
For future years."
Wordsworth, Tintern Abbey.

Now low, and now aloft, and now around,
Visiting every step. Looks I beheld,
Where charity in soft persuasion sat;
Smiles from within, and radiance from above;
And, in each gesture, grace and honor high.
So roved my ken, and in its general form
All Paradise surveyed: when round I turned
With purpose of my lady to inquire
Once more of things, that held my thought suspense,
But answer found from other than I weened;
For, Beatrice when I thought to see,
I saw instead a senior, at my side,
Robed, as the rest, in glory. Joy benign
Glowed in his eye, and o'er his cheek diffused,
With gestures such as spake a father's love.
And, "Whither is she vanished?" straight I asked.
"By Beatrice summoned," he replied,
"I come to aid thy wish. Looking aloft
To the third circle from the highest, there
Behold her on the throne, wherein her merit
Hath placed her." Answering not, mine eyes I raised,
And saw her, where aloof she sat, her brow
A wreath reflecting of eternal beams.
Not from the centre of the sea so far
Unto the region of the highest thunder,
As was my ken from hers; and yet the form
Came through that medium down, unmixed and pure.
"O lady! thou in whom my hopes have rest;
Who, for my safety, hast not scorned, in hell
To leave the traces of thy footsteps marked;
For all mine eyes have seen, I to thy power
And goodness, virtue owe and grace. Of slave
Thou hast to freedom brought me: and no means,
For my deliverance apt, hast left untried.
Thy liberal bounty still toward me keep:
That, when my spirit, which thou madest whole,
Is loosened from this body, it may find
Favor with thee." So I my suit preferred:
And she, so distant, as appeared, looked down,
And smiled; then towards the eternal fountain turned.

55. *Senior* = *sene* = old man. This is St. Bernard of Clairvaux; born 1091, died 1153. He is the symbol of contemplation, by means of which man arrrives at a knowledge of God.

62. In the highest circle is the Virgin; in the second is Eve; and below the latter Rachel, beside whom is Beatrice. See Canto, xxxii. 3 *ff.*

67. "Qualunque in mare più giù s' abbandona," literally, "whoever plunges furthest down into the sea," *i.e.* from the lowest depth of sea to the highest part of the atmosphere, is not so far as Dante was from Beatrice, and yet he had no difficulty in recognizing her form.

71. In this prayer we see plainly the symbolical meaning of Beatrice, — Divine Grace or Wisdom. She has enlightened Dante's mind, has delivered him from the bondage of sin, and brought him to the perfect vision of God.

73. See *Hell*, ii.

And thus the senior, holy and revered:
"That thou at length mayst happily conclude
Thy voyage, (to which end I was dispatched,
By supplication moved and holy love,)
Let thy upsoaring vision range, at large,
This garden through: for so, by ray divine
Kindled, thy ken a higher flight shall mount;
And from heaven's queen, whom fervent I adore,
All gracious aid befriend us; for that I
Am her own faithful Bernard." Like a wight,
Who haply from Croatia wends to see
Our Veronica; and the while 't is shown,
Hangs over it with never-sated gaze,
And, all that he hath heard revolving, saith
Unto himself in thought: "And didst thou look
E'en thus, O Jesus, my true Lord and God?
And was this semblance thine?" So gazed I then
Adoring; for the charity of him,
Who musing, in this world *that* peace enjoyed,
Stood livelily before me. "Child of grace!"
Thus he began: "thou shalt not knowledge gain
Of this glad being, if thine eyes are held
Still in this depth below. But search around
The circles, to the furthest, till thou spy
Seated in state, the queen, that of this realm
Is sovran." Straight mine eyes I raised; and bright,
As, at the birth of morn, the eastern clime
Above the horizon, where the sun declines;
So to mine eyes, that upward, as from vale
To mountain sped, at the extreme bound, a part
Excelled in lustre all the front opposed.
And as the glow burns ruddiest o'er the wave,

84. St. Bernard.

89. *Garden* = the company of the Blessed.

91. St. Bernard's devotion for the Virgin was celebrated, and permeates all his writings.

94. *Croatia*, a titular kingdom in Austria-Hungary, which with Slavonia forms a separate division in the Hungarian part of the monarchy. It is here used for any rude, distant country in general.

95. *Veronica*, is from *vera icon* = true image = the handkerchief, which, according to tradition, a woman handed to the Saviour on his way to Calvary, and upon which he left the imprint of his features. There are several of such handkerchiefs shown; the one meant here is probably that in Rome.

100. Not an adequate translation, —

"Tale era io mirando la vivace
Carità di colui, che in questo mondo
Contemplando, gustò di quella pace,"

"Such was I gazing upon the living love of him (St. Bernard), who in this world, by contemplation, tasted (had a foretaste) of this peace."

108. The Virgin Mary.

110. Ambiguous translation, —

"E come da mattina
La parte oriental dell' orizzonte
Soverchia quella dove il sol declina,"

"And as in the morning the eastern part of the horizon surpasses (in light) that (horizon, *i.e.* the west) where the sun sets."

115. "E come quivi, ove s' apetta il temo
Che mal guidò Fetonte, più s' infiamma,
E quinci e quindi il lume si fa scemo,"

"And as the eastern horizon is most inflamed,

That waits the ascending team, which Phaëthon
Ill knew to guide, and on each part the light
Diminished fades, intensest in the midst;
So burned the peaceful oriflamb, and slacked
On every side the living flame decayed.
And in that midst their sportive pennons waved
Thousands of angels; in resplendence each
Distinct, and quaint adornment. At their glee
And carol, smiled the Lovely One of heaven,
That joy was in the eyes of all the blest.
Had I a tongue in eloquence as rich,
As in the coloring in fancy's loom,
'T were all too poor to utter the least part
Of that enchantment. When he saw mine eyes
Intent on her, that charmed him; Bernard gazed
With so exceeding fondness, as infused
Ardor into my breast, unfelt before.

CANTO XXXII.

ARGUMENT.

St. Bernard shows him, on their several thrones, the other blessed souls, both of the Old and the New Testament; explains to him that their places are assigned them by grace, and not according to merit; and lastly, tells him that if he would obtain power to descry what remained of the heavenly vision, he must unite with him in supplication to Mary.

FREELY the sage, though wrapt in musings high,
Assumed the teacher's part, and mild began;
"The wound, that Mary closed, she opened first,
Who sits so beautiful at Mary's feet.

there where the chariot (of the sun) is expected (at sunrise) which Phaëthon guided wrongly, while on this side and on that the light diminishes." The place where the Virgin sits is brighter than all other parts of the rose.

121. *Pennons* = *penne* = wings.

126. Rhetorical rendering of the simple original, —

"E s' io avessi in dire tanta divizia
Quanta ad immaginar,"

"If I had as much wealth of language as of imagination."

3. St. Bernard points out the Blessed in the different seats. In the centre of the upper row sits the Virgin Mary, below her Eve, and below the latter Rachel; then descending in the same order, Sarah, Rebecca, Ruth, and other Hebrew women. These form a line of separation between the Saints of the Old and the New Dispensations. The seats of the former are all occupied. On the upper row, directly opposite to the Virgin, is St. John the Baptist; below him, in regular succession, are St. Francis, St. Benedict, St. Augustine, and others (not named), who make a similar line of demarcation between the Saints of the Old and New Dispensations. On the right of the Virgin are St. Peter and St. John the Evangelist; on her left, Adam and Moses. Opposite St. Peter is Anna; opposite Adam is Lucia.

3. *Wound* of sin.

4. Eve.

The third in order, underneath her, lo!
Rachel with Beatrice; Sarah next;
Judith; Rebecca; and the gleaner-maid,
Meek ancestress of him, who sang the songs
Of sore repentance in his sorrowful mood.
All, as I name them, down from leaf to leaf,
Are, in gradation, throned on the rose.
And from the seventh step, successively,
Adown the breathing tresses of the flower,
Still doth the file of Hebrew dames proceed.
For these are a partition wall, whereby
The sacred stairs are severed, as the faith
In Christ divides them. On this part, where blooms
Each leaf in full maturity, are set
Such as in Christ or e'er he came, believed.
On the other, where an intersected space
Yet shows the semicircle void, abide
All they, who looked to Christ already come.
And as our Lady on her glorious stool,
And they who on their stools beneath her sit,
This way distinction make; e'en so on his,
The mighty Baptist that way marks the line
(He who endured the desert, and the pains
Of martyrdom, and, for two years, of hell,
Yet still continued holy,) and beneath,
Augustin; Francis; Benedict; and the rest,
Thus far from round to round. So heaven's decree
Forecasts, this garden equally to fill,
With faith in either view, past or to come.
Learn, too, that downward from the step, which cleaves,
Midway, the twain compartments, none there are
Who place obtain for merit of their own,
But have through others' merit been advanced,
On set conditions; spirits all released,
Ere for themselves they had the power to chuse.
And, if thou mark and listen to them well,
Their childish looks and voice declare as much.
"Here, silent as thou art, I know thy doubt;
And gladly will I loose the knot, wherein
Thy subtil thoughts have bound thee. From this realm

8. Ruth, ancestress of David.

16. *As the faith in Christ = secondo lo sguardo che fèe La fede in Cristo* = according to the regard which faith made in Christ, *i.e.* according as they believed in Christ already come or to come.

18. All seats are full.

28. As John the Baptist died two years before the Crucifixion, he had to spend that time in Limbo.

30. St. Augustine (*Par.* x. 117); St. Francis (*Par.* xi.); St. Benedict (*Par.* xxii.).

34. The lower half of the tiers of seats are occupied by children, who are saved, not by their own but by other's merit, *i.e.* the faith of their parents.

42. *Doubt* = if seats are assigned according to merit, how can these children (who are there through no merit of their own) have different seats?

Excluded, chance no entrance here may find;
No more than hunger, thirst, or sorrow can.
A law immutable hath stablished all;
Nor is there aught thou seest, that doth not fit,
Exactly, as the finger to the ring.
It is not, therefore, without cause, that these,
O'erspeedy comers to immortal life,
Are different in their shares of excellence.
Our Sovran Lord, that settleth this estate
In love and in delight so absolute,
That wish can dare no further, every soul,
Created in his joyous sight to dwell,
With grace, at pleasure, variously endows.
And for a proof the effect may well suffice.
And 't is moreover most expressly marked
In holy Scripture, where the twins are said
To have struggled in the womb. Therefore, as grace
Inweaves the coronet, so every brow
Weareth its proper hue of orient light.
And merely in respect to his prime gift,
Not in reward of meritorious deed,
Hath each his several degree assigned.
In early times with their own innocence
More was not wanting, than the parents' faith,
To save them: those first ages past, behoved
That circumcision in the males should imp
The flight of innocent wings: but since the day
Of grace hath come, with baptismal rites
In Christ accomplished, innocence herself
Must linger yet below. Now raise thy view
Unto the visage most resembling Christ:
For, in her splendor only, shalt thou win
The power to look on him." Forthwith I saw
Such floods of gladness on her visage showered,
From holy spirits, winging that profound;
That, whatsoever I had yet beheld,
Had not so much suspended me with wonder,
Or shown me such similitude of God.
And he, who had to her descended, once,
On earth, now hailed in heaven; and on poised wing,
"Ave, Maria, Gratia Plena," sang:

51. Allusion to their untimely death.

57. God bestows on the different souls, different degrees of grace and bliss; his motives for this are beyond the understanding of men, who should be content to know that it is so.

60. Jacob and Esau. Gen. xxv. 22.

64. The difference in bliss is due not to one's own merit, but to the free gift of God.

67. *Early times* = from Adam to Abraham.

68. The faith of their parents in Christ to come sufficed to save children then.

74. *Below* = in Limbo.

75. The Virgin Mary.

83. The Archangel Gabriel. Cf. *Par.* xxiii. 92 ff.

To whose sweet anthem all the blissful court,
From all parts answering, rang: that holier joy
Brooded the deep serene. "Father revered!
Who deign'st, for me, to quit the pleasant place
Wherein thou sittest, by eternal lot;
Say, who that angel is, that with such glee
Beholds our queen, and so enamoured glows
Of her high beauty, that all fire he seems."
So I again resorted to the lore
Of my wise teacher, he, whom Mary's charms
Embellished, as the sun the morning star;
Who thus in answer spake: "In him are summed,
Whate'er of buxomness and free delight
May be in spirit, or in angel, met:
And so beseems: for that he bare the palm
Down unto Mary, when the Son of God
Vouchsafed to clothe him in terrestrial weeds.
Now let thine eyes wait heedful on my words;
And note thou of this just and pious realm
The chiefest nobles. Those, highest in bliss,
The twain, on each hand next our empress throned,
Are as it were two roots unto this rose:
He to the left, the parent, whose rash taste
Proves bitter to his seed; and, on the right,
That ancient father of the holy church,
Into whose keeping Christ did give the keys
Of this sweet flower; near whom behold the seer,
That, ere he died, saw all the grievous times
Of the fair bride, who with the lance and nails
Was won. And, near unto the other, rests
The leader, under whom, on manna, fed
The ungrateful nation, fickle and perverse.
On the other part, facing to Peter, lo!
Where Anna sits, so well content to look
On her loved daughter, that with moveless eye
She chants the loud hosanna: while, opposed
To the first father of your mortal kind,
Is Lucia, at whose hest thy lady sped,
When on the edge of ruin closed thine eye.
"But (for the vision hasteneth to an end)

87. *That holier joy*, etc., is rhetorical and not accurate. The original is, —

"Si ch' ogni vista sen fè più serena,"

"So that every face (of the Blessed) became more serene."

90. *By eternal lot* = by divine predestination.

98. *Buxomness* = *baldezza* = confidence.

100. *Palm* = symbol of the Annunciation.

106. *The twain* = Adam, *root*, or first of those who believed in Christ to come; and Peter, first of those who believed in the risen Christ.

112. *Seer* = St. John the Revelator.

114. The Church founded by the Crucifixion of Christ.

116. Moses. Exodus xvi.

119. St. Anna, mother of Mary.

123. See *Hell*, ii. 97, and *Purg.* ix. 50.

125. The *Divine Comedy*, which has now

Here break we off, as the good workman doth,
That shapes the cloak according to the cloth;
And to the primal love our ken shall rise;
That thou mayst penetrate the brightness, far
As sight can bear thee. Yet, alas! in sooth
Beating thy pennons, thinking to advance,
Thou backward fall'st. Grace then must first be gained,
Her grace, whose might can help thee. Thou in prayer
Seek her: and, with affection, whilst I sue,
Attend, and yield me all thy heart." He said;
And thus the saintly orison began.

CANTO XXXIII.

ARGUMENT.

St. Bernard supplicates the Virgin Mary that Dante may have grace given him to contemplate the brightness of the Divine Majesty, which is accordingly granted; and Dante then himself prays to God for ability to show forth some part of the celestial glory in his writings. Lastly, he is admitted to a glimpse of the great mystery; the Trinity, and the Union of Man with God.

"O VIRGIN mother, daughter of thy Son!
Created beings all in lowliness
Surpassing, as in height above them all;
Term by the eternal counsel pre-ordained;
Ennobler of thy nature, so advanced
In thee, that its great Maker did not scorn,
To make himself his own creation;
For in thy womb rekindling shone the love
Revealed, whose genial influence makes now

nearly reached its limit of one hundred Cantos, in which the Poet has undertaken to write it.

128. To God.

1. "Thou maide and mother daughter of thy son,
Thou wel of mercy, sinful soules cure,
In whom that God of bountee chees to won;
Thou humble and high over every creature,
Thou nobledest so far forth our nature,
That no disdaine the maker had of kinde
His son in blood and flesh to clothe and winde.
Within the cloistre blisful of thy sides
Toke mannes shape the eternal love and pees,
That of the trine compas Lord and guide is,
Whom erthe, and sea, and heven out of rellees
Ay herien; and thou virgin wemmeles
Bare of thy body (and dweltest maiden pure)
The Creatour of every creature.
Assembled in thee magnificence
With mercy, goodness, and with such pitee,
That thou that art the sunne of excellence
Not only helpest hem that praisen thee,
But oftentime of thy benignitee
Ful freely, or that men thin helpe beseche,
Thou goest beforne, and art hir lives leche."
Chaucer, The Second Nonnes Tale.

In the stanza preceding these, Chaucer alludes to St. Bernard's writings, —

"And thou that art floure of virgins all,
Of whom that Bernard list so well to write."

4. Foreordained by God to be the mother of the Redeemer.

5. *Thy nature* = human nature.

This flower to germin in eternal peace:
Here thou to us, of charity and love,
Art, as the noon-day torch; and art, beneath,
To mortal men, of hope a living spring.
So mighty art thou, lady, and so great,
That he, who grace desireth, and comes not
To thee for aidance, fain would have desire
Fly without wings. Not only him, who asks,
Thy bounty succors; but doth freely oft
Forerun the asking. Whatsoe'er may be
Of excellence in creature, pity mild,
Relenting mercy, large munificence,
Are all combined in thee. Here kneeleth one,
Who of all spirits hath reviewed the state,
From the world's lowest gap unto this height.
Suppliant to thee he kneels, imploring grace
For virtue yet more high, to lift his ken
Toward the bliss supreme. And I, who ne'er
Coveted sight, more fondly, for myself,
Than now for him, my prayers to thee prefer,
(And pray they be not scant,) that thou wouldst drive
Each cloud of his mortality away,
Through thine own prayers, that on the sovran joy
Unveiled he gaze. This yet, I pray thee, Queen,
Who canst do what thou wilt; that in him thou
Wouldst, after all he hath beheld, preserve
Affection sound, and human passions quell.
Lo! where, with Beatrice, many a saint
Stretch their clasped hands, in furtherance of my suit."
The eyes, that heaven with love and awe regards,
Fixed on the suitor, witnessed, how benign
She looks on pious prayers: then fastened they
On the everlasting light, wherein no eye
Of creature, as may well be thought, so far
Can travel inward. I, meanwhile, who drew
Near to the limit, where all wishes end,
The ardor of my wish (for so beloved)
Ended within me. Beckoning smiled the sage,
That I should look aloft: but, ere he bade,

10. *This flower* = the rose of the Blessed.

12. *Torch* = sun.

16. *Would have desire*, is not quite accurate for *sua disianza vuol* = his desire wishes to (fly without wings).

22. *One* = Dante.

24. *Lowest gap* = Hell.

27. *Bliss supreme* = *ultima salute* = last salvation, *i.e.* vision of God.

35. May he not fall back into sin after having seen all these wondrous things.

39. Inadequate translation, —
"Gli occhi da Dio diletti e venerati,"
"The eyes (of the Virgin) loved (by God the Father) and venerated by God (the Son)."

42. No other eyes can penetrate into the mind of God as those of the Virgin.

45. God.

46. With the vision of God, the desire and longing of the soul must cease, having attained its end.

Already of myself aloft I looked;
For visual strength, refining more and more,
Bare me into the ray authentical
Of sovran light. Thenceforward, what I saw,
Was not for words to speak, nor memory's self
To stand against such outrage on her skill.
As one, who from a dream awakened, straight,
All he hath seen forgets; yet still retains
Impression of the feeling in his dream;
E'en such am I: for all the vision dies,
As 't were, away; and yet the sense of sweet,
That sprang from it, still trickles in my heart.
Thus in the sun-thaw is the snow unsealed;
Thus in the winds on flitting leaves was lost
The Sibyl's sentence. O eternal beam!
(Whose height what reach of mortal thought may soar?)
Yield me again some little particle
Of what thou then appearedst; give my tongue
Power, but to leave one sparkle of thy glory,
Unto the race to come, that shall not lose
Thy triumph wholly, if thou waken aught
Of memory in me, and endure to hear
The record sound in this unequal strain.
Such keenness from the living ray I met,
That, if mine eyes had turned away, methinks,
I had been lost; but, so emboldened, on
I passed, as I remember, till my view
Hovered the brink of dread infinitude.
O grace, unenvying of thy boon! that gavest
Boldness to fix so earnestly my ken
On the everlasting splendor, that I looked,
While sight was unconsumed; and, in that depth,
Saw in one volume clasped of love, whate'er
The universe unfolds; all properties
Of substance and of accident, beheld,
Compounded, yet one individual light
The whole. And of such bond methinks I saw

51. *Authentical* = *che da sè è vera* = which of itself is true, *i.e.*, the Divine light has the truth of its own existence.

53. Not only would language fail to describe what he saw, but even memory cannot recall the lofty vision.

68. To posterity.

69. "Chè, per tornare alquanto a mia memoria,
E per sonare un poco in questi versi,
Più si conceperà di tua vittoria,"
"For if it returns somewhat to my memory, and if it sounds a little in these verses, more of thy victory (glory) shall be conceived (by the people who read this poem)."

76. *Dread infinitude* = *valor infinito* = infinite virtue.

81. The Poet sees in the mind of God, as different leaves bound in a book, all things which are contained in the universe, together with their properties.

83. Scholastic terms; *substance* = that which exists in itself; *accident* = that which is inherent in a substance without forming part of its essence.

The universal form; for that whene'er
I do but speak of it, my soul dilates
Beyond her proper self; and, till I speak,
One moment seems a longer lethargy,
Than five-and-twenty ages had appeared
To that emprize, that first made Neptune wonder
At Argo's shadow darkening on his flood.
With fixed heed, suspense and motionless,
Wondering I gazed; and admiration still
Was kindled as I gazed. It may not be,
That one, who looks upon that light, can turn
To other object, willingly, his view.
For all the good, that will may covet, there
Is summed; and all, elsewhere defective found,
Complete. My tongue shall utter now, no more
E'en what remembrance keeps, than could the babe's
That yet is moistened at his mother's breast.
Not that the semblance of the living light
Was changed, (that ever as at first remained,)
But that my vision quickening, in that sole
Appearance, still new miracles descried,
And toiled me with the change. In that abyss
Of radiance, clear and lofty, seemed, methought,
Three orbs of triple hue, clipt in one bound:
And, from another, one reflected seemed,
As rainbow is from rainbow: and the third
Seemed fire, breathe equally from both. O speech!
How feeble and how faint art thou, to give
Conception birth. Yet this to what I saw
Is less than little. O eternal light!
Sole in thyself that dwell'st; and of thyself
Sole understood, past, present, or to come;
Thou smiledst, on that circling, which in thee
Seemed as reflected splendor, while I mused;
For I therein, methought, in its own hue
Beheld our image painted: steadfastly
I therefore pored upon the view. As one,
Who versed in geometric lore, would fain
Measure the circle; and, though pondering long

89. Cary's interpretation here differs from that of Scartazzini, Philalethes, Fraticelli, Bianchi, and others. He himself, in his corrected edition of his translation, refers to this second interpretation, which is as follows: Dante has gazed into the mind of God (which contains all things, past, present, and future) only an instant. What he saw, *and now forgets*, was greater than all that has occurred in the world's history, since the earliest known event, the expedition of the Argonauts, when the first ship, passing over the sea, astonished Neptune with its shadow.

109. The Poet has now come to the vision of the supreme mystery of the Trinity, which he describes as three rainbows of equal size, but different colors.

110. *One reflected* = Christ.

111. *The third* = the Holy Spirit.

118. *That circling* = Christ, in whom the Poet vaguely catches a glimpse of the union of the divine and human nature.

And deeply, that beginning, which he needs,
Finds not: e'en such was I, intent to scan
The novel wonder, and trace out the form,
How to the circle fitted, and therein
How placed: but the flight was not for my wing;
Had not a flash darted athwart my mind,
And, in the spleen, unfolded what it sought.
Here vigor failed the towering fantasy:
But yet the will rolled onward, like a wheel
In even motion, by the love impelled,
That moves the sun in heaven and all the stars.

126. Dante is endeavoring to solve the mystery of the two natures in Christ, when a sudden flash reveals it.

132. His mind is overcome by the supreme vision, and his voyage ends. Yet the Poet is content to have it so, since his will is in harmony with that of God.

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